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James Francis Cooke

Ethel Mac Kichef

MUSIC OF THE AMERICAN INDIAN

THE ETUDE

PRESSER'S MUSICAL MAGAZINE

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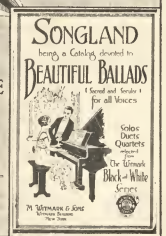
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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Vol. XXXVIII No. 10 OCTOBER 1920

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THEODORE PRESSER CO., Publishers, 1712 Chestnut Street, Philadelphia, Pa.

The World of Music

The "La Scala Orchestra," composed of ninety-seven of the best virtuosi of Italy, and under the leadership of Arturo Toscanini, will sail from Naples on December 8th to tour America during the coming winter.

A $75,000 building for the Department of Music of the University of Oregon is to be built.

Edward Johnson, tenor of the Chicago Opera Company, has been presented with the cross of Officer of the Crown of Italy. King Victor Emmanuel conferred this decoration in recognition of Mr. Johnson having created leading tenor roles in operas of Pucelni, Montemezzi and other Italian composers, while singing in Italy under the name of Edoardo di Giovanni.

Leoncavallo, composer of the ever-delightful *Pagliacci* and *Zaza* is to be honored with a great monument at Naples, to be built by public subscription.

Cecil Fanning, according to the *London Times,* has made the greatest success of American singers there this summer.

Anna Pavlowa will bring her Ballet Russe with Symphony Orchestra at the Century Theatre, New York, in September, to begin her American tour at the Manhattan Opera House.

Mme. Emma Calve, who has sung *Carmen* almost fourteen hundred times, has exceeding the record of any other singer, will retire from public work after a tour of the British Provinces where she hitherto has not been heard.

The Handel Festival at the Crystal Palace, London, was resumed this June after having been discontinued during the war. A chorus of 2,500 voices, orchestra of 500, with the great Crystal Palace organ, are reported to have furnished inspiring programs under the direction of Sir Frederick Cowen. *Messiah, Judas Maccabeus* and *Israel in Egypt* were the chief works given.

A Real West to East Movement, characterized good-naturedly as an "American Invasion," is reported from England. With the New York Symphony Orchestra under Walter Damrosch, a real crowd of soloists and a long-listed cast of the Metropolitan Opera Company, it would seem that the former movement of musical culture is to be reversed.

$175,000, required as a guarantee fund for the San Francisco Symphony Orchestra, has been mostly subscribed.

Congregational Singing in the Catholic Church is to be restored to its ancient place in the services by a movement to foster the singing of the Gregorian Chants by the occupants of the pews.

The Centenary of Henri Vieuxtemps was celebrated at his birthplace, Verviers, Belgium, by a week of concerts in which his works had a prominent place and were interpreted by Jacques Thibaud, Cesar Thomson, Miacha Elman and Eugène Ysayc. King Albert and the queen presided at the meetings.

Mme. Emma Albani, at one time second only to Patti as a favorite in American and English opera houses, and a special favorite of the late Queen Victoria, is included in the latest list of British civil pensioners, receiving an annuity of £100. Fame and fortune are fickle ladies.

Lorenzo Perosi, the Italian composer, and Mgr. Antonio Rella, for twenty years director in the Sistine Chapel, are announced to lead the next American tour of the Vatican Choirs.

London is stirred on the question of welcoming a "German invasion" in the form of a symphony orchestra under the direction of Arthur Nikisch. Nikisch was for a number of years the popular conductor of the Boston Symphony Orchestra, and later was a great favorite as a conductor in London.

The Walnut Street Theater, built in 1804, in which Jenny Lind made her Philadelphia debut in 1850, and the oldest theater in continuous use in America, is having its interior thoroughly remodelled and redecorated.

Percy Grainger, the Australian pianist and composer, who has done so much to revive interest in the folk songs of Ireland, will spend the summer of 1921 in Denmark collecting and studying the folk music of that country.

The Young Men's Hebrew Association of New York maintains a symphony orchestra, "To give the amateur as well as the advanced musician an opportunity to study and perform symphonies." Rehearsals are held once a week, membership is open to all ranges, no dues are charged, regular attendance and diligent study of the scores being the only requirements.

The New York Grand Opera Company will give a season at the Champs Elysées Theatre, Paris, in September and October, to be followed by another in the spring.

The Chicago Musical Club announces the eighteenth annual competition for the W. W. Kimball prize of $100 for the best setting of the poem, "A Shepherd's Song." The composer must be a resident of the United States, the setting must be in madrigal form for mixed voices *a capello,* and the compositions must be sent to the director, D. A. Clippinger, Kimball Hall, Chicago, on or before October 1.

Lilli Lehmann has handed over all the letters she has received during her career as a soprano to the Prussian State Library at Berlin. She gave her Richard Wagner letters to the same institution some years ago.

Henry S. Fry was elected president of the National Association of Organists, at their convention held in New York City in July. One of the outstanding features of the convention was the Philadelphia Day when two recitals were played composed entirely of compositions of the members of the American Organ Players' Club, of which Mr. Fry has for years been the treasurer.

A Free Orchestra School is receiving substantial encouragement from the music lovers of Kansas City, Missouri, with the organization of a municipal orchestra as its goal. One-fourth of the necessary endowment is already subscribed. Those who receive instruction, according to the plans, are to maintain a high degree of scholarship, and upon completion of a thorough course, are to play for a stated time in the Municipal Orchestra.

G. Francesco Malipiero has been voted the winner of the $1,000 prize offered by Mrs. F. S. Coolidge, for the best string quartet submitted in the competition of 1920. Malipiero is one of the rising composers of Italy.

A New Symphony Orchestra for Boston will begin rehearsals in October, according to an announcement of Thomas Fleagan, a director of the Boston Musicians' Protective Association. It will be under the auspices of the Musicians' Mutual Relief Society.

Professor Walter Henry Hall's great Summer Festival of Concerts at Columbia University in New York City proved a huge success. Thousands attended during the season.

Homer A. Norris, one of the ablest of the American composers of his time, died August 14th from injuries received from being knocked down by a taxicab last June. Mr. Norris was for years organist of St. George's Church, Stuyvesant Square, New York, of which the late J. P. Morgan was senior warden. Mr. Morgan was a warm admirer of Mr. Norris and, in appreciation of the organist's labors in behalf of the church, presented him with a country estate said to have been valued at $50,000, at Greenwood Lake, N. J. Mr. Norris was born at Wayne, Me., October 4, 1860. He was a graduate of the New England Conservatory of Music and a pupil of Guilmant in Paris. Among his best-known works are the oratorio *Nain,* the songs *Three Roses Red; Three, Little Girl, Don't Cry; Deep in a Rose,* and the two well-known harmony books, *Practical Harmony* and *Practical Harmony as a French Basis* and *The Art of Counterpoint.*

Dr. Eugene E. Ayres, a distinguished Greek scholar and teacher, who was also an able musician, died August 5, 1920. In his early years most of his professional work was devoted to music. When twenty years old he wrote a book on Counterpoint and Canon. At one time he was offered the presidency of the New England Conservatory. This he abandoned for his theological work. For the past seventeen years he held the chair of New Testament Greek at the Crozier (Baptist) Theological Seminary at Chester, Pa.

T. Carl Whitmer is to "teach the young idea how to scribble modern discords" at the newly organized Conservatory of Music in Pittsburgh.

Joseph Bonnet, the eminent French organist of the Church of St. Eustache of Paris, will return to America for a tour of concerts in the United States and Canada.

A theater, a children's theater and a music auditorium in one building is planned for Washington, by the "Founders' Association," an organization of successful business and professional women of the capital city. It is a part of a plan to make Washington the art and music center of the United States.

Charles Wakefield Cadman is writing the musical setting for the film, "The Rubaiyat of Omar Khayyam."

Max Bruch, the eminent German composer, is reported to be near death in Berlin. The privations of the war are known to have affected his health very seriously. He is now eighty-two years old.

The Carnegie Trust in England is about to prepare for the publication of a large quantity of Tudor music recently unearthed by British scholars. This music dates from the time of Henry VII, when music in England reached high creative values.

Edmonstone Duncan, a well-known English writer upon musical subjects, died on June 28th.

Russell Carter, one of the most able of all American superducers of school music, has been chosen as the head of the musical section of the State Educational Department in New York State (University of the State of New York). Mr. Carter will have the supervision of a far-reaching system and is in position to do great good in forming a fair and just policy toward the much-discussed subject of school credits.

Galli-Curci, on her recent return from Europe, announced her intention to become an American citizen as quickly as possible.

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THE ETUDE

OCTOBER, 1920 Single Copies 25 Cents VOL. XXXVIII, No. 10

Our Vast Natural Musical Wealth

FORTUNATELY our Government has had the prevision to collect a splendid amount of material pertaining to the music of the Indians. In Washington there are preserved in notation form and in record form hundreds of specimens of the music of the Indians. This in a sense is our native musical wealth, much as our fertile fields, deep wells and splendid mines are native national wealth. Many of the aboriginal tunes identified with tribal customs, have distinctive originality, great melodic charm and fascinating rhythmic interest. Because of this they must flavor the music of the future in America. It will, of course, be only an element, but it has already become an important element as the works of many of the foremost American composers of to-day bear evidence.

Many have contended that Indian music and the spirituals of the negroes, since they have nothing to do with white civilization, can play only a relatively small part in the future music of America. America, however, is a wonderful conglomerate of all races,—a spectacular, kaleidoscopic procession of more different kinds of people than ever came together in one land since Babel. Our music to be representatively American must have the sturdy foundation of our Puritan forefathers, the piquancy of the French voyageur, the dreaminess of the Spanish conquistador, the sparkle of the Irish immigrant, the thorough workmanship of the Germans and the Scandinavians, the genius of the Russians, the artistic feeling of the Italians, the stability of the Dutch, the strong winds of the prairies and the gentle zephyrs of the spring woodlands that our aborigines have put into it, the mingled mirth and spirituality of the negroes and the wonderful dynamism of the modern American—his bigness—his freedom—his candor and his might. No wonder with such a huge order that the great American master has not yet arrived!

MacDowell embraced German musician training, French finish, sturdy Scotch and English ancestry, and in his attempts at Indian works probably included more of the qualities identifying him with the classic in American music than any other man. John Philip Sousa has caught the dynamism of America in lofty moments in his historic Marches. Students of the music history of our country years hence will dwell long upon Sousa's genius in so doing, just as it has already been admired by such men as Strauss and Elgar. He has apprehended something of America in his music which no other has caught.

Thurlow Lieurance by long residence with the Indians and great intimacy with their tribal customs, has brought Indian melodies into musical forms so natural and yet so beautiful that it is no wonder that thousands have immediately adopted such beautiful songs as *By Weeping Waters* and *By the Waters of Minnetonka.*

Carlos Troyer (likewise by long residence among the Indians) has captured in modern notation many beautiful settings of Indian themes, particularly those of the Zuni Tribe (pronounced Thunyee). Charles W. Cadman, Victor Herbert, Carl Busch, Charles S. Skilton, have also utilized Indian themes to fine advantage. *Shanewis, Natoma* and *Poia,* three operas respectively of Cadman, Herbert and Arthur Nevin, have all had excellent presentations and the first has continued through two seasons at the Metropolitan Opera House.

The studies of Frances Densmore and Alice Fletcher have been of the very greatest value in preserving Indian themes together with comments of archeological and anthropological value. The government reports of their investigations are invaluable. Miss Densmore, for instance, in her 560 page book on *Teton Sioux Music* has recorded no less than 689 Indian melodies of this one group of Indians. This book is published by the government department of American Ethnology and is a credit to the scholarly manner in which the investigations have proceeded. The subject is so vast that this issue cannot hope to encompass it. It may, however, serve to stimulate additional interest in the subject which cannot fail to lead to excellent results.

The Exodus

THOUSANDS of alien residents of the United States swarmed over to Europe as soon after the war as transportation could be secured. Thousands who went are returning, after a short experience with the terrible living conditions in war-ridden Europe.

In Europe, conservatories and teachers of music looked for the former influx of Americans which yearly brought millions to their coffers. Before the war they made all manner of fun of the efforts being made by Americans to put this country upon a well-earned basis of artistic independence. Mr. John C. Freund, who took an especially active part through his journal, *Musical America,* was scathingly lampooned everywhere for his "Musical Independence" campaigns.

The war ended and the usual number of gold-laden American students simply did not think of going to Europe for special study, largely because Mahomet had come to the mountain—a very large group of the leading masters of European fame have made their homes in America.

Europe will always contain teachers of the highest achievement, and Europe will produce more and more exceptionally well-trained performers, but, the monopoly is broken, and will remain broken just as long as American music-workers desire to make this country play a *leading rôle* in musical education instead of second fiddle to transatlantic musical interests.

Getting the Knack of It

So very many things in music study depend upon the "knack" that it is surprising that more attention is not paid to it by teachers and students.

Watch a boy learning to pitch a curve. He twists and squirms and works and snorts until it finally "comes." It does not seem to be a matter of progressive practice, for when it comes it seems to be a kind of accident. One boy may fall into it in ten minutes and another may take days, some, perhaps, may never get it.

The point is, however, that with well-directed persistence it does come. Sitting down and theorizing does little good. Results come from concentrated effort.

There are dozens of things in piano playing in which getting the knack cannot be brought about by merely understanding. Even the very elementary matter of making one hand go in one direction while the other goes in an opposite direction, which the little pupil accomplishes at the very start of his work, is a kind of "knack."

Hundreds are stupid enough to ask how to count such a passage as those familiar measures from Sinding's *Rustle of Spring,* in which seven notes in the left hand are played against eight in the right hand. Of course, it is possible to figure this out mathematically, but it is useless to do so. The only possible plan is to get the right hand going steadily, playing the groups

of eighth notes with great steadiness and smoothness and keep this movement up for some time. Then make a trial at slipping in the seven-note scale in the left hand, without interrupting in the least the right hand movement. Of course, you will fail time and again, just like the boy learning to pitch a curve, but then after long persistence it will come in a jiffy—it may then disappear again for some time and then pass up again until eventually it becomes established and the "knack" seems laughably easy.

Liszt's *Polonaises* and innumerable passages in Chopin can only be acquired by "getting the knack" after the manner we have described.

Music in Industry

THE possibilities of music in industry are as boundless as the seas. The subject will be discussed more and more as time goes on. In England for years there have been musical activities connected with thousands of industrial and mercantile communities. In fact, THE ETUDE some years ago contemplated the preparation of a special article upon the subject. After a little investigation we found that the subject was so big that it would require volumes instead of one issue. It was therefore abandoned. Books upon the subject have since appeared, but nothing so good as a pamphlet entitled *Music in Industry*, prepared by C. M. Tremaine, of the National Bureau for the Advancement of Music, 105 West 40th St., New York, which may be had for the asking. In the back of the book there is a long list of firms which have introduced music into their industrial work and anyone interested may correspond with these firms for special information.

Conservatory Monkeys

THE roots of American achievement reach back into the past on one side to the great teachers and conservatories of Leipsig, Munich, Milan, London, Paris, Berlin, Vienna, etc., and on the other side to the pioneer spirit of educational investigation and invention possessed by such men as Lowell Mason, Stephen Emery, William H. Sherwood, W. S. B. Mathews, B. J. Lang, MacDowell, William Mason and others.

How can THE ETUDE present with sufficient force the great fact that though thousands and thousands of Americans went to Europe and had instruction from the greatest masters, those who succeeded did not do so merely by virtue of that fact, but because they had Yankee inquiring minds, Yankee initiative, Yankee grit, Yankee penetration, Yankee inventiveness, and with good taste and high ideals applied all these to their musical development.

Any student who can possibly get the opportunity to study at a fine conservatory or with a real master should first of all rejoice over his good fortune and then realize that the best musical training in the world is only a foundation upon which he must build his individual structure.

William Mason was not great merely because he was the pupil of Plaidy, Moscheles and Liszt, but because he never lost the identity of William Mason the man. Stephen Emery studied with Richter and Hauptman, but so did thousands of others in the Leipsig days. Emery understood and digested what he learned abroad and adjusted his knowledge in superior form for American music students. W. S. B. Mathews with his keen and active mind, his great productivity and his incessant activity was worth more than thousands of conservatory monkeys who forget that their very birthright as Americans entitles them to "individuality," "originality," and "distinctiveness." Instead of using their American-made brains as Edison, Poe, Innes, Whitman, Westinghouse, Horace Greeley, Benjamin Franklin, Whistler, "O. Henry," Mason, Root, Sousa, Foster, Wright, Lieurance, Roosevelt, MacDowel, Gorgas, Gottschalk, Goethals, Cadman and others have done to create something fresh and AMERICAN, they have simply kept on climbing around the monkey cage with the other conservatory monkeys, doing in minute imitation what the *"dear old master"* with the bobbed hair did back in the glorious old days of Petrograd or Napoli.

The Psychology of Mistakes

EVERY teacher knows that the majority of mistakes in pianoforte playing seem to be made by a certain class of pupils. Others seem to be able to steer their pianistic argosies so that they avoid the rocks and the shoals most of the time.

The average teacher when she encounters a mistake-making pupil throws up her intellectual hands and mutters "carelessness." But it may be something much different and far more deep-seated than carelessness.

Dr. James Sonnett Greene, founder and medical director of the New York Clinic for Speech Defects, has given a lifetime of investigation here and abroad to the causes of stuttering and stammering. In the July issue of the *American Magazine* he gives some suggestions resulting from his experience, which anyone who has had actual long-continued experience in pianoforte teaching will readily see are analogous to certain conditions found in persistent mistake-making pupils.

After pointing out that some of the most brilliant of people—such, for instance, as Charles Lamb—have been bad stammerers, he indicates that mental acuteness and stammering often appear concurrently.

Mistake-making in piano playing is usually a matter of lack of coördination in thinking and in muscular execution at the keyboard. Similar lack of coördination is the cause of stuttering and stammering.

Dr. Greene asserts that the worse thing that you can do for a stutterer is to say the right thing for him, or to try to say it in advance of his saying it. We might transplant this observation to piano teaching. How many thousand teachers fail to have the patience to let the pupil work out his problem rightly, but instead rudely brush his hands off the keyboard and play the passage as it should be played. This is an exhibition of the teacher's ability as a performer no doubt, but it is an injury to the formative processes in the pupil, whether child or adult. Dr. Greene's advice is to "make the stutterer feel that he has an unlimited time to say what he has to say." Hurrying pupils with any show of impatience is positively injurious in many cases.

Dr. Greene also describes a condition known as agitophasia. Agitophasia produces excessive rapidity of speech resulting in a kind of jumble. In piano playing it produces confusion and endless mistakes. It should be treated with gentleness, sympathy and possibly an intelligent use of the metronome. Such cases are, according to Dr. Greene, basically due to lack of concentration. Not the excited, intense concentration, but the reposeful concentration which helps one to have full control of one's powers.

The teacher's specific for hundreds of mistakes made by pupils is PATIENCE. Oh, the destruction done by loud-voiced, commanding teachers, who, in bygone days, sought to compel progress by yelling like cattle drovers when the pupils made mistakes.

Can You Do This?

COULD you take the text of an unknown or unfamiliar hymn and with your eyes shut dictate to another, first, an original melody for the text, then the contralto part, then the tenor part and finally the bass part in such a way that you produce a really worthy hymn? That is what Dr. Adam Geibel has been doing for years, in his numerous addresses before all kinds of audiences. The fact that he is blind does not impede his work. In fact, he composes at a far more rapid rate than do most normal composers, and while he is doing it, standing up before a strange audience, he will keep up a talk upon other subjects. It is an astonishing exhibition to the ordinary musician who sees it for the first time.

Very few musicians really think music. They think that they think music, but it is all based upon a kind of false foundation. To know the language of music is to be able to talk it just as Dr. Geibel does. This composer of hundreds of effective musical works is as familiar with music as he is with English, and his melodic sense is very exceptional.

The Musical Soul of the American Indian

By the Noted Composer of Indian Works and Collector of Indian Themes

THURLOW LIEURANCE

(The Cuts Used in this Heading are Portraits of the Famous Indian Singer, Princess Watahwasso)

[EDITOR'S NOTE.—*Thurlow Lieurance was born at Oskaloosa, Ia., March 21, 1880. His father was a physician. His early training was as a cornetist in the town band. He then studied under the finest instrumentalist, Hermann Bernstedt. At the age of 18 he enlisted in the United States Army, became a bandmaster in the 22d Kansas Regiment and served through the Spanish-American war. He saved $600 and went to the Cincinnati Conservatory where he studied composition under Frank Van der Stücken, voice under W. L. Sterling and piano under Ollie Dickenshied, score reading under Bellstedt and Van der Stücken. When all his money was spent he took a position as chorus man in Savage's Castle Square Opera Company at a salary of $10 a week. During the 2 years he studied 50 different operas, ranging from "Pinafore" to "Tannhäuser" and from his meager salary purchased a complete score of every work he had sung. Standing in the wings he reviewed the opera at every performance. Then he became a teacher in a small Kansas village. He next organized the American Band which played on the Chautauqua circuits for several seasons. In 1895 the United States Government employed Lieurance to make Indian records at the Crow Reservation where his brother was a physician. He made many records which are now kept under seal at the National Museum at Washington. He has made innumerable records which are preserved in many great universities here and abroad. He has visited and made records from a score of different tribes making prolonged stays at different places. Upon one occasion a wagon upon which he was riding, in the Yellowstone, in midwinter, broke down throwing one companion down a ravine half a mile deep and injuring Lieurance so that, together with the consequent freezing in a temperature of over 20 degrees below zero, his legs became crippled for life.*

This is one of the great sacrifices that Lieurance has made to preserve Indian music. Mr. Lieurance's beautiful songs have had an international success and stand as a foremost achievement in American Indian music.]

To know the heart and soul of the American Red Man has been the dream of my life. This wonderful race which, in its branches, had manifested a remarkable phase of civilization long before Columbus ever dreamed of coming to America, has a fascination for the intelligent white man who realizes that in all civilization there is a scale of character from the lowest to the highest.

It has been my fortune to live for long periods among the different tribes of Indians in various parts of the country. Members of my family have married into Indian families; and few musicians have ever had the intimate opportunities that we have had to investigate the music of the American Red Man. I have taken innumerable notation and phonograph records of the melodies played by my Indian friends and have had ever increasing opportunities to see the rich mine of beauty which these melodies contain.

I have said that there are scales of civilization among the American Indian, precisely as among any other races. There are good Indians, bad Indians, intelligent Indians, ignorant Indians, skilled Indians, unskilled Indians just as one might expect the same trace from the Italian, Russian, English or Chinese. Some Indian tribes are very much more musical than others as some are much more artistic than others. Some are unquestionably very savage when aroused, while others are, in some ways, as peaceable as any of the other races of the world.

Of course, there have been many efforts made to show the connection between the Asiatic races and the American Indian. It is, to my mind, a mistake to group the Indian as either Mongolian or Malay. They have been in America such an indisputably long time that they are in every sense of the word "Americans." If they are not Americans how can we call ourselves Americans? The arts and crafts of the Incas of South America, the Aztecs of Mexico and Yucatan reaching back one or two thousand years, point to a civilization which is still a source of astonishment to the ethnologists and archaeologists.

Early Experiences

My father was a physician, a pioneer doctor. He went out on the plains of Kansas at the time when the buffalo was being driven still farther west. I was born March 21, 1880, but I still remember the wagon-trains moving along the Arkansas river laden with buffalo meat and hides. They passed our little sod house in long persistent lines. As a child I helped tan and care for the hides in order to prepare them for the wagon trains.

THURLOW LIEURANCE

We lived near the Pawnee Rock where Kit Carson fought many a battle with the Indians. As a boy my playmates and I spent many hours on this famous rock "playing Indian" and even as a child I was attracted to Indian music and songs. I was able to begin to collect Indian themes and to color them with harmony. My brother after his graduation from a medical college took up practice among the Indians and married into the race. I used to visit him at different times and once went on the Crow Reservations. I met a German scientist who pointed out to me that right here in this country there was so much very new and original thematic material for the composer. It was he who made me think that some day our native Indian themes would form a part of the warp and woof of American music, as old Hungarian melodies have been woven into the texture of musical Hungary. I have melodies and records of material to furnish hundreds of composers themes. And it is my ambition to put this out in such a way that the musician who will make the sacrifices at this time to come here and harken to the real call of the wild will have material to give to posterity.

There is a term with the Indian—anything that is "good medicine" is all right. The Indian seems to credit me with the power to give "good medicine." I gained their confidence and this once gained opened the flood gates of their melodies. Strange to say American singers were a little slow to realize the beauties of this material. When such an artist as Julia Culp came to America, she saw at once the value of the genuine Indian material when artistically arranged and placed a group of three of my songs on her program.

The very fact that Indian music is of such spontaneous, natural origin, that it is not a contraption or an artificial invention, makes it the hardest folk music. It comes right from the heart of nature and this gives it a classical feature which likewise makes it enduring in character and style. The Indian sings all his songs entirely in unison, he has no harmony except occasionally accidental harmony.

In 1913 the following singers: Standing Buffalo, Beaver, War Bonnet, Hand a Deer, Buckskin Star, Mountain Arrow and Black Bird, sang for me the following songs, in one single evening at the Pueblo near Taos, N. M.: "Sundown Song," "Buffalo Dance Song," "Deer Dance Song," "Hand Game Song," "Turtle Dance Song," "Visitors Returning to the Estufa," "Willow Dance Song," and "Pueblo" Spring played on a flute.

These same singers sang songs they had heard from the following tribes:

Ute, "Squaw Dance Song"; Arapahoe, "Owl Dance Song"; Sioux, "War Song"; Navahoe, "Washing Song," and three personal Love Songs.

Interesting Legends

This shows the variety of just one group of songs in one tribe. It also shows their liking for the songs of other tribes. From the above it has been possible for me to harmonize only five as I have not had time on account of the vast amount of material I have from other tribes. It is very easy to see how readily such themes could be swept away by the course of civilization, in comparatively few years. They all would have been gone were it not for the splendid efforts of such people as Carlos Troyer, Alice Fletcher, Alice Densmore, Natalie Curtis, La Hesche, and other fellow-investigators and collectors who have saved many of them. The Indians have legends about many of their songs. Here is an interesting one told by Buckskin Star:

"A party of Arapahoe hunters were camped in the Castillia canyon in northern New Mexico in the early days when the Indian tribes were at war with one another. Nearby were camped a band of Utes. The Arapahoes were aware of the war-like intentions of the Utes and during the night built up a wall of rocks around them for protection, working and singing at the same time. During the night a party of Utes crept up and learned their war song. The next day the fight took place, the Arapahoes being wiped out. In after years the Utes visited the Pueblo Indians near Taos and taught them their songs. Afterward the Arapahoes made a visit to the Pueblos and they heard their songs and were very indignant and wanted to know how they came to know them. Finally they discovered the reason and made friends with them, and to-day when tribes visit each other it is the custom for each to teach the othe. their songs."

I have often noticed this among tribes. For special ceremonies there are special songs and special singers, there are certain songs which other singers are not permitted to sing. There is no singing by all members of the tribe like our congregational of community singing. The Indians who have made records for me have been selected by the leaders and these leaders have been very particular in selecting their singing groups. I have come to this conclusion—Indians either sing or they do not sing. They seem to have singing cliques. Those who do not belong to the clique do not participate. Of course, individuals have their own songs and very often

MR. LIEURANCE RECORDING A SIOUX MELODY

an individual will have only one song, and again, I have had different flute players play into a dozen records the same song. He played only one song until he became a master of it. One Pueblo Indian I knew played a certain plaintive melody and adapted this to all conditions of his life. It seemed to be his spiritual medium and expressed his whole life in one song.

Certain of the native composers of the present time will take some of our hymns, such as "What a Friend I have in Jesus," and adapt it to the Indian fashion. Davis, a Creek Indian, once sang this hymn for me as sung in our churches and then sang it in Indian fashion.

In recent years it has been my privilege to have a number of Indian protegées who have decided musical gifts. I have given them opportunities to go on the Chautauqua circuits and concert platforms to give programs of their music. It is my missionary purpose to make the art and music of the Indian understood by the white people of America. I am interested in all talented Indians and, in my limited way, will do all I can to make them understood and at the same time help them to compete with other races. I have known some very fine Indian musicians, but I have never encountered one that seemed to possess the qualities to do for his race what Coleridge-Taylor did for the negro. Song is a spiritual part of the Indian. They like modern music because it seems a kind of tonic for them and something to taste and use, but not as a necessary medium of life.

Watahwasso's Art

Watahwasso and Tsianina are remarkable Indian singers who have had splendid success in various parts of the country. Watahwasso has given so many programs of my own songs that I would feel a little delicate about speaking of her beautiful art and progress in recent years. She is a real Penobscot, with a glorious voice and understanding of Indian life. Oyapela, a Creek girl, is the foremost exponent of the myths and legends of her tribe. Te Ata is a Chececha girl. She is the Pavlova of the race, dancing the interpretative and historical events of her people. Pejawah is a Miami Indian and is the greatest violinist of the race. William Reddy is an Alaskan Indian and is their foremost cellist. Paul Chilson is a Pawnee and has an exceptional tenor voice. Robert Coon is a full-blooded Sioux Indian and has played the great Sousaphone for years in the Sousa Band with fine artistic satisfaction to the conductor. Sousa, by the way, is giving a great deal of splendid attention to Indian music during this past year and has had upon a great number of his programs the *Indian Rhapsody*, composed by Preston Ware Orem, upon the themes which I gave him. Edna Wooley was brought up among the Indians on their reservation and has sung their songs from her infancy and now is interpreting many of my own songs in concerts. She sings in Sioux and has been coached by many Sioux singers and musicians.

The voices of Indian men are remarkably developed. They often start their songs as high as high C and end two octaves below. Most of the voices are basso and baritone in quality, the high notes are not falsetto notes. They sing with pure open vowel syllables like Hi-ya and hay-yah and Ho-ya-ho. Most Indian gongs could be divided into the following groups: War Dance Songs, Spiritual Songs, Society or Folk Songs of Clans, Pleasure Dance Songs, Game and Gambling Songs, Flute Melodies, Ceremonial Songs and Love Songs.

Marvelous Voices

While the Indians are divided into tribes and while these tribes are often radically different, it is not generally known they have a common means of communication—this is a sign language, by which an Indian from the plains of North Dakota could communicate with an Indian from the Everglades of Florida. The Indians also have powerful voices. I have heard a group of 18 or 20 Crows singing in unison 8 or 10 miles away. This was in a temperature of 20 degrees below zero, when sounds are readily communicated. The Indian very frequently sings his songs to syllables like vocalises or nonsense rhymes. Rarely, except in his love songs, does he use words. The song is dedicated to a certain purpose and he sings these monosyllables with quite as much enthusiasm as though they were real words. Naturally the great interest now being taken in Indian music is exceedingly gratifying to me. The many fine composers, such as MacDowell, Cadman, Arthur Nevin, Carl Busch, C. S. Skilton, Eastwood Lane, Arthur Farwell, H. W. Loomis, Homer Grün and others, who have given attention to Indian music, have accomplished splendid things; but, really, when one reviews the field, it is only to stand amazed at the extent of its possibilities.

A Lieurance Program

Prepared by the Composer

THE ETUDE asked Mr. Lieurance to send in a program arrangement of his best-known works. He has responded by furnishing us with the program he has planned for use with his own company which will make a special tour next winter. The program also includes a lecture by Mr. Lieurance and appropriate Indian flute solos.

I. Spirit Songs.
1. Pueblo Spring Song.
2. The Sprit of Wana.
3. Wounded Fawn.

II. Love Songs.
4. By Weeping Waters.
5. Indian Spring Bird.
6. Canoe Song.

III. Dramatic and Ceremonial.
7. The Owl's Bleak Cry.
8. Dying Moon Flower.
9. From an Indian Village.

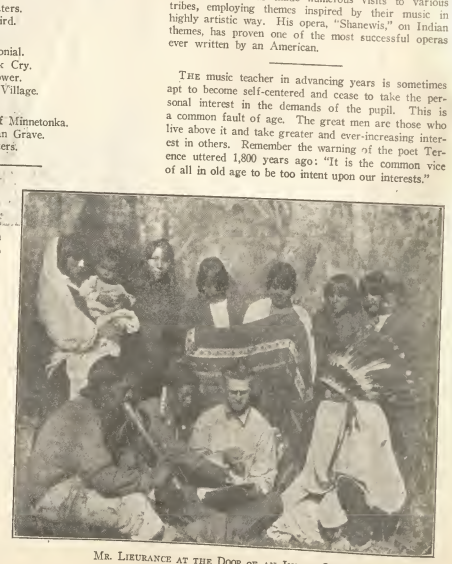
IV. Sioux Love Songs.
10. By the Waters of Minnetonka.
11. Rose on an Indian Grave.
12. In Mirrored Waters.

Musical Flashlights

ELGAR'S *Dream of Gerontius*, when first given in England, is reported to have been only a mild success. Two years later it was given at the Lower Rhein festival in Düsseldorf and made such a sensation that the English began to take notice of it. "The prophet is not without honor," etc., etc.

While we use a French word, "Encore," for our desire to have a number repeated, the French themselves use a Latin word "bis."

Moscheles thought Chopin "crude," played octaves with stiff wrists and used the pedals only on rare occasions. He would hardly make a Carnegie Hall sensation to-day.



MR. LIEURANCE AT THE DOOR OF AN INDIAN LODGE

Collectors of Native American Indian Melodies

"My People Are All Civilized.
So We haven't any Music."

THIS was the pathetic expression of a Creek Indian. Civilization is supplanting the Indian traits with those of the white man and the Indian Race is vanishing faster in that direction than by disease.

If it had not been for the activities and the sacrifices of many enthusiastic men and women there would be no question but that all vestiges of the interesting lore might have disappeared in a few years.

First among these may be mentioned Miss Frances Densmore, whose work among the Teton Sioux, the Chippewas, the Northern Utes, the Pawnees and the desert tribes in Arizona, has been of the greatest value. She has collected and recorded over 900 melodies.

Miss Alice C. Fletcher, the distinguished ethnologist, commenced her investigations with the Omaha, Winnebago and Nez Perces tribes, and collected an amazing amount of most excellent material.

Natalie Curtis, who was educated in music in France, and Germany, has also made exhaustive investigations of the sources of American Indian music, comparing it in time with her investigations of the music of the tribes of South Africa.

Among the musicians who have made original investigations Thurlow Lieurance has had, perhaps, the most varied and penetrating experiences. Like Miss Densmore, Miss Fletcher and Miss Curtis, Mr. Lieurance was employed by the Government to visit the tribes and make notation and phonograph records. This he did, until he had probably visited more tribes than any other musician. Indeed, he is permanently crippled owing to the fact that he was nearly frozen to death while in the quest of certain important American Indian Musical Material. Mr. Lieurance is related by marriages of relatives to the Indians and has had their intimate confidence for years, entering into their ceremonials as few white men have ever done.

Carlos Troyer is probably the veteran of all living investigators. He lived among the Indians for long periods of time and has therefore employed the true Indian material in the right way.

Charles W. Cadman has spent much of his life in the West and has made numerous visits to various tribes, employing themes inspired by their music in highly artistic way. His opera, "Shanewis," on Indian themes, has proven one of the most successful operas ever written by an American.

THE music teacher in advancing years is sometimes apt to become self-centered and cease to take the personal interest in the demands of the pupil. This is a common fault of age. The great men are those who live above it and take greater and ever-increasing interest in others. Remember the warning of the poet Terence uttered 1,800 years ago: "It is the common vice of all in old age to be too intent upon our interests."

Keyboard Masters of Other Years

An Intimate Brief Review

By CONSTANTIN VON STERNBERG

As in a theater the eyes of men,
After a well-graced actor leaves the stage,
Are idly bent on him that enters next.
SHAKESPEARE (*Richard II*).

The actor lives but for his own time;
No laurels has posterity for him.
SCHILLER.

TAKEN in a general way, the foregoing quotations express a somewhat melancholy truth; they state a rule which is confirmed by the remarkable fewness of its exceptions. And even in the few exceptions—such as Kean, Booth and a few others—we find that their names are not remembered for the acting *per se* but for the advancement they gave to the histrionic art; by subduing the scanning of meters, abolishing rant, reading new and stronger meanings into the old lines and kindred innovations and reforms. We enjoy the results of the reforms, but scarcely remember the reformer, because—alas!—"no laurels has posterity for him," nor, for that matter, for any interpretative artist who has not also been creatively influential in his branch of art.

This includes, of course, also the pianist; but in his case it must be taken into consideration that such pianists as our present time would regard as "great" did not exist until the later years of Beethoven's life. There have been musicians before then who played the piano well; Beethoven, himself, is said to have played well, but on what sort of piano? What could he do on an instrument with a compass of five octaves only and a mechanism so frail that the slightest excess over a *forte* was punished by the breaking of hammers, strings and by other mishaps.

Hummel the First Virtuoso

It is surely not the "pianist Beethoven" who is remembered, and it is, therefore, quite just to say that the first pianist to become famous through his playing alone was *Hummel* (1778-1837). His compositions were too light in ideas and workmanship to rescue their author's name from utter oblivion, but the bases of his technic—some features of it, at least—have remained. The next one who might be named, because it is said that he *could* play very well (Moscheles told me so), was *Czerny* (1791-1857); but he played in public a very few times only. From his *Studies* and his *Toccatta*, however, it is easy to infer how much he learned from Hummel, with whom he studied. Yet Czerny is not remembered as a player, and as for his writings, a large number of them are losing their educational value because of their musical barrenness. In fact, several of the best pianists of the present have developed their skill without resorting to him, and the same is true of *Clementi* and his dry-as-dust *Gradus*, thank heaven!

The real heir of Hummel was Moscheles (1794-1870), who quite equalled Hummel in technic and completely overshadowed him as a musician. Moscheles was what Wagner calls "a backward looking prophet;" his method of playing was correct, exact and even expressive but also forestalling any changes which might be suggested by the rapidly succeeding improvements of the piano as an instrument. He played with stiff wrists, absolutely still standing hands, making them subject to the test of putting a glass of water on them while playing, etc. This tallied perfectly with his musical views in which he strongly disapproved of Chopin and only "tolerated" Schumann. Having, however, enjoyed the friendship and influence of Beethoven, Clementi and—better still—of Rubinstein. With this statement, however, the account of Thalberg's virtues as a pianist is complete and nothing further is to be added. Scales, like strings of pearls, immaculate arpeggios, nice distinction between melody and by-work, a few effects, such as making the shallow ornamental by-work going across the melody to both sides, and the aforesaid singing melody touch—*et voila tout!* The pendulum of piano playing had, before him, swung so high to the purely "musical" side of tone and touch as to make it but natural that with Thalberg it swung just as high to the other side and compensated the audiences for the absence of musical merit by a sensuous delight—a practice not yet forgotten by some of our present-day vocalists. Feeling, probably, that he had no musical message to deliver, he resorted to paraphrasing popular operatic melodies, which, of course, assured him of a friendly welcome. Liszt, too, has done some of this, but, oh—the difference!

Piano students, however, should learn a lesson from Thalberg—to wit: that the purely *tonal* side of piano playing ought to be a matter of very serious consideration; for not only was it able to make Thalberg—for a while—a strong rival of Liszt (think of it!) but, since the modern piano admits of so much tonal beauty, it constitutes now that important element in piano music which carries dignified musical thoughts, past hearing and intellect, into the *hearts* of auditors who, without this element, would remain inaccessible to them. Admiration cannot be coereed; it must ever be coaxed out of an audience, and it is the tone and touch which do the coaxing and which persuade and accustom the erstwhile unwilling auditor to listen with attention to worthy musical messages.

And now we come to the two bright luminaries in the pianistic firmament: *Liszt* (1811-1886) and *Rubinstein* (1829-1894); to the two men who wrought the prophecies of Bach, Beethoven and Chopin into ravishingly beautiful realities. It would be impossible to find in all human history two other men who had so much in common and were nevertheless so totally different from each other as these two heroic figures. Though almost absurd to speak of it in connection with their names, it may be mentioned for completeness' sake that their technic was, of course, equal to many—even to the enormous self-created—demands. In tonal beauty and in musicianly qualities they were equal, too, though by no means alike; but the great trait in their playing, the trait which made them tower high above all contemporaries was—*personality!* It was this that impressed their audiences so powerfully and perhaps the more so since the two personalities differed so widely from each other in everything but the innate power of impressiveness.

Thalberg and His Singing Tone

When ten years old I was taken to a concert to hear *Thalberg* (1812-1871) and though I never heard him again, the enchanting effect of his tone and touch is still living in my memory. Of his qualities as a musician I could at that time not judge, of course, but I know that I never heard such "singing" on the piano again until it came from the finger tips of Henselt and—better still—of Rubinstein. With this statement, however, the account of Thalberg's virtues as a pianist is complete and nothing further is to be added. Scales, like strings of pearls, immaculate arpeggios, nice distinction between melody and by-work, a few effects, such as making the shallow ornamental by-work going across the melody to both sides, and the aforesaid singing melody touch—*et voila tout!* The pendulum of piano playing had, before him, swung so high to the purely "musical" side of tone and touch as to make it but natural that with Thalberg it swung just as high to the other side and compensated the audiences for the absence of musical merit by a sensuous delight—a practice not yet forgotten by some of our present-day vocalists. Feeling, probably, that he had no musical message to deliver, he resorted to paraphrasing popular operatic melodies, which, of course, assured him of a friendly

Pianistic Limitations

The players named so far may be called "musicianly" pianists, players who did full justice to every detail in the pieces they played, brought out the themes clearly, emphasized (usually too much) their developments, marking every imitation or other polyphonic device as if it were a purpose in itself instead of a mere "filling," and they even revealed—on somewhat general lines—a little of the emotional course of the pieces, as far as the instrument of their time permitted, which, as mentioned before, was not very much. The ever present danger of breaking hammers, strings, or both, constituted a natural limitation; so did the narrow compass, and also the fact that each hammer struck but *two* strings, instead of three, as it does now. The upright piano, after numberless earlier experiments, did not come into general private use until the early sixties of the last century. Up to that time its present place was held by the square piano, a contrivance (still more frail than the grand piano) in which the softening of tone was effected by the insertion of a strip of felt between the strings and hammer, producing a tone somewhat between a zither and a not very good guitar.

The square piano is mentioned here because many a concert or recital had to be played on square pianos, since in many a city no grand piano was available, and as for the pianist carrying his piano with him, it was out of question in those times when all railroading was in its infancy.

The grand pianos were sturdier than the squares, but not so much sturdier as to offer anything like the present dynamic range. Above all, they lacked that persuasive tone quality which now has such a stimulating effect upon the player. In short, the material side of piano music—tone qualities and varieties—was not yet developed, the piano "charm" (without which a piece by Chopin can be scarcely imagined) was missing, and this is an ample explanation and justification of the playing that was done by the pianists so far mentioned.

When Hummel was in the third decade of his life, however, there were born four busy babies who were predestined to change the art of piano playing completely, to induce many improvements to the instrument and to raise technic to a height where Josef Hofmann and Godowski come near lamenting with Alexander the Great that there are "no new worlds to conquer"—though they seem to have been victorious over quite a number of hitherto unconquered technical mountain ranges. The four babies were Chopin, Liszt, Thalberg and, but little later, Rubinstein.

Liszt and Rubinstein

To give the reader an idea of the difference between the two it will be best to place them in juxtaposition and thus to show how their views varied on the same points. Both were firm believers in subjective conception; that is, they both thought that the artist cannot interpret an art work but in the way it impresses him, but with Liszt this freedom extended no further than to apply the resources of the modern piano to the thoughts of composers to whom the modern pianistic vocabulary was not known. Here and there, where a climax seemed inadequately stated, Liszt would add octaves toward the end, or he would play what we call "blind double-octaves" instead of merely broken octaves; figures which the old-time composers had to cripple on account of the short compass of their instruments—Liszt would reconstruct them in accordance with parallel places (he was, by the way, the first to do this); in short, he would stop at nothing to *bring out the composer's idea. Rubinstein*, on the other hand, was a great stickler for the printed notes and annotations—but he was so only in his *teaching, not in his playing*. When he played, he played "Rubinstein," whether the piece was by Bach, Beethoven or Chopin; his intense personality broke through all barriers of indicative annotations. Though everything sounded as if it were composed by himself, no one could retain control over one's cool, critical faculties because—no matter what he played—he always delivered a consummate *work of art*, for there was so much of impressive beauty in his style of playing as to make even the most critical auditor forget all about "the composer's style," or the "code of art," or the much spoken of but never established "eternal laws of æsthetics" and to lose himself in a sea of beauty both sensuous and emotional.

With Liszt the freedom was of different kind. When he played Beethoven, it was "Beethoven" as Beethoven would have written if he had known the tonal and mechanical perfection of the modern piano. Whether it was Bach or Beethoven, Liszt's conception remained true to the composers' time and style, *plus* all the newer *means* of extolling their thoughts.

From all of which the inference may be drawn that from Rubinstein one could learn a great deal in his lessons, but as a player he was a dangerous model; while Liszt played as he taught—and he actually taught or advised the use of modern *means* of expression. Rubinstein's freedom was one of *conception*, while Liszt's was merely a freedom of *execution*.

At this point it should be proper to refer to the pianist *Chopin* (1809-1849) (young girls should refrain from calling him "Shopen") because he, of all players since Philipp Emanuel Bach, made the largest advance in piano technic, as we see it reflected in all his compositions—not to speak of their beauty and originality. He must have been a great pianist, indeed, but the frailness of his physique prevented that powerful display of his skill which is necessary to impress a large audience; his playing must have suffered by its over-refinement. In private circles he fascinated and entranced his rapturous hearers, but in a large, public hall he never achieved that full measure of success which he so richly deserved. It is quite possible that to his contemporary public the difference between his over-refinement and the imperious masterfulness of his friend and admirer Liszt was too great.

Another pair of pianists must be mentioned here, although I do make the anti-climax with natural reluctance. One of them was Bülow (1830-1894), that bundle of vitriolic sarcasm. He was originally a jurist and, therefore, a worshiper of the "letter" (the veriest antithesis of Liszt and Rubinstein). He was a "pedagogic" player. His recitals were "piano lessons," showing how absolutely correct things can be done and unconsciously demonstrating at the same time that all the correctness in the world can never be a substitute for inspiration. He had a phenomenal memory and, of course, all the technic which his repertory required, but no surplus of it to which to resort in case he had been granted that mysterious "something" which is known as "the divine spark;" that spark which was also missing in Tausig (1841-1871), whose enormous technic was, after all, insufficient to procure for him a large following among those who were not technic-mad.

The divine spark! How weak a word for that which it means to convey! The French call it "the holy fire" (*le feu sacré*), which expresses it much better and comes much nearer suggesting to the mind the resplendent heavenward blazing, illuming flame of genius which was the all-explaining, all-justifying gift of heaven to Liszt and Rubinstein.

Does Your Piano Need a Scavenger?

By Helen L. Cramm

In these days, when throughout the length and breadth of this land so much is being done for the uplift of music by municipalities, which furnish free organ recitals, free band concerts, and excellent supervisors of music who cultivate the singing of good music in our schools; by public libraries which loan phonograph records and rolls for the player-piano as books are loaned; by universities and normal schools which furnish good concerts to remote villages at the lowest possible price; by individual musicians who so often give their services for the good of the cause; the time seems ripe to ask: What is the average American *home* doing to raise the standard of music?

In homes of the well-to-do, in homes of wealth, in fact in all walks of life we often find that the purity of the home is considered in everything except music.

Pianos are littered with all sorts of musical trash, both vocal and instrumental. Mothers who exercise great care that their children read no undesirable books will allow them to sing songs of the vaudeville theaters, many of which are frankly "suggestive," and to spend their practice hours playing "Rag-Time" and "Jazz" while their lesson remains untouched until it is about time to go to the music teacher. Why make the piano, the most conspicuous point in the main room in your house, a kind of social cesspool? If you had paid $1,000 to build a hothouse, would you purchase poisonous weeds to fill it?

The songs of childhood are always remembered, and the influence of a song may be felt throughout a lifetime. What do you want your child to remember—that which uplifts or that which degrades? In the musical life, as in the spiritual life, there is no standing still; we are climbing up or we are sliding down. Which way are you going?

I wish the readers of THE ETUDE would start a campaign of musical house-cleaning which would teach the people to clean up the music room as they do the attic and back yard. In the average household there is more rubbish on the piano and in the phonograph cabinet than there is in the ash barrel. Don't permit the piano—an emblem of culture—to be laden down with cheap musical junk.

Speaking and Writing the Language of Music

By Thomas Tapper

Any student of harmony who observes the chord richness of an exercise must be struck with the unlikeness between the text-book exercise and any equal number of measures of music by a classical composer. It seems as if the harmony text-book delights in offering samples of chord succession which are as rich as a Christmas plum pudding and as powerful as a compressed yeast cake. A page of Mozart *Sonatas*, for example, runs on serenely measure after measure from fine to common chords on the following degrees of the scale I, IV, V, with an occasional II and VI thrown in for exciting adventure.

What is suggested by these two unlike methods of procedure?

Principally this: The harmony text-book (none sins more than another, for they are all more or less alike) presents phenomena for our observation, rather than (to change the figure) words for our speaking vocabulary. With this matter in mind it will interest the student to play his Mozart and Haydn and observe how few, comparatively, are the different chords employed. What a vast amount of effect is secured by the weaving of the simpler triads into melodies and rhythmic patterns. And here is the point: there is beauty of melodic outline, or curve, and an entrancing variety of rhythmic designs, and it is from this rather than from the varying harmonic fundaments that we derive pleasure.

To the student who has never done it, there is much revealed by the simple exercise of reducing a classic to a succession of chords. They are invariably few, astonishingly few. But they are vital, truly alive. They move, they pulsate with a joyousness of vigor that is the essential embodiment of the simple lines of structure building into beauty.

Then note in what a multitude of ways the classic composer can present a triad or seventh chord. He does not need the whole array of chords, for his genius permits him to do the most astonishing things with little material. He is enormously skillful in ways of producing simple tone groups. I think it was Dr. Goetschius who once spoke of the beauty of the Beethoven music, comparing it with an actual organic growth that takes place before the eyes, so to say. It unfolds like a marvelously beautiful, yet simply constructed, plant organism that burgeons as it reveals its growth.

When the student has studied somewhat how the classic school composes, persistently saying much in few chords, it will pay him in terms of good musicianship to ascertain what he can say with pencil and paper by spelling out everything he can imagine in terms of I (ii)-IV V(vi) I. There are literally thousands of pages of good wholesome music written on this simple formula. Let him try his prentice hand at inventing rhythmic and melodic ways and means for saying things with these few music words.

Not that anyone but himself and his immediate circle should see the fruits of his spellings. But let him discover the economic possibilities that lie in so small a quantum of means. He might, for example, read Schubert's *Organ Man* to see what can be done with I and V over an organ point. Or, let him turn to the same composer's *Hedge Roses* to learn something of the magic and mystery that are to be coaxed out of tonic and dominant with side excursions into nearby keys (not chords).

Nowadays, when the extremists offer our ears the tone mist of forty-eleven keys sounding simultaneously, it is like entering a serene retreat for a few days to turn into the cool aisles of Mozart, Schubert, and the rest of that goodly company, and to let the cacophony of the modernist world drop from our ears. And no less is it a blessing to turn the inventive mind away from an equipment of chords that knows no parentage and to test oneself in the ability to say interesting things in words of one syllable, so to speak.

A Light Touch

By T. L. Rickaby

A letter just received contains the following request: "Tell me how to acquire a lightness of touch in the least possible time." This is typically American! Why is it that so many young people are so eager to find "royal roads" and "short cuts" in their various undertakings? It is all the more surprising when it is remembered that philosophers and teachers of all ages have emphasized the fact that in art and literature, and in all other worth-while things, patient labor (intelligently directed, of course,) is the consideration of the greatest weight.

Lightness of touch is inborn with some people; others may acquire it, but in such cases it will be more or less artificial. On the other hand, many never acquire it. Loud-talking, boistcrous people will, in all likelihood, play loudly. Coarse-grained, brusque people (if any such play the piano at all) will not be apt to play lightly and delicately. One could scarcely imagine a young man who wore a green hat, purple necktie and a pink shirt producing ideal tones from a piano. So after all it is largely a matter of mentality and spiritual make up. But it is also a matter of finger and muscular control, which may be secured by judiciously chosen and intelligently used exercises, and the best are those crystallized by Dr. Mason in his work *Touch and Technic*.

Paradoxical as it may seem, lightness of touch is the offspring of strength and power—but strength and power under proper control. The immense Nasmyth hammer that flattens out a ton-weight mass of metal can be so controlled that it can be made to crack a hazel-nut without breaking the kernel. Finger strength must be developed to the utmost, but in addition it must be under complete subjection to the mind, so as to produce a light touch and the resultant softness of tone. Above all else, players must *think* lightness of touch, and heaviness will not be so difficult to avoid.

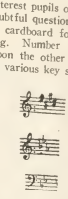
After all a light touch is not a tangible product—something that can be paid for and carried away like a sack of peanuts. Practically every human being grows up, but not one ever knows just when the growing *ceased*. Each one, however, at some time realizes that he *has* grown up, but not till the process is quite complete. So it is with a light touch. All things being favorable we finally come to realize that we have acquired a light touch. But do not try to "attain it in the shortest possible time." Like the dawn and some other beautiful things, it comes gradually. We cannot hasten it by "taking thought."

A Bunch of Keys

By Abbie Llewellyn Snoddy

Here is a little game which combines fun and profit, and will help to interest pupils of almost any age in the (to them) ever-doubtful question of key-signatures.

Cut from white cardboard fourteen keys, each four or five inches long. Number them plainly upon the ring end, draw upon the other end a small staff and write upon this the various key signatures, so:



When all are finished, pin them up in different places about the studio, and, having provided your pupils with paper and pencils, invite them to write down the correct letter name for each number. Afterwards take down the keys, and, after shuffling them well together, let each pupil draw one and then play upon the piano the scale which has that signature.

More advanced pupils may be required to write the relative minor as well as the major, and may extemporize upon the piano a short phrase in the key which they draw. Renewed interest in both scales and key signatures is sure to follow such an afternoon.

"Encore" in the way we use it has no authority. The French when they wish a performance repeated use the Italian "Bravo," if it happens to be a man they wish to recall; "Brava," if a woman, and for a group of performers, "Bravi."

The American Indian's Music Idealized

Prepared Expressly for THE ETUDE

By CHARLES WAKEFIELD CADMAN

[Editor's Note.—Charles Wakefield Cadman was born at Johnstown, Pa., in 1881. He studied with private teachers in Pittsburgh, including Emil Paur. After a career as an organist and as a music critic in his native city, he commenced a series of lecture recitals together with the American Indian Princess Tsianina Redfeather, the Indian soprano. In this capacity he met with great success in London and Paris. He became greatly interested in Indian music and visited several tribes, notably the Omaha Reservation, in company with the son of the chief, Francis La Flesche. Although he is best known for his Indian works, he has written voluminously in other styles and has produced some very charming songs such as *Lilacs, In the Moon of Falling Leaves, In the Land of Sky Blue Water, The Shrine, To-morrow*, and many fascinating piano pieces such as *In the Pavilion, Dance of the Midgets, Indian Love Song*, etc., Mr. Cadman has written a cantata and three operas, including the opera *Shanewis*, produced for two seasons at the Metropolitan Opera House and said to be the most successful American opera yet written.]

Since the days when Edward MacDowell in his superb Indian Suite reflected the spirit of the American aborigine, interest in the folk-lore and folk-song of "Poor Lo" has grown, so that, in spite of the intense and unreasonable criticism in some quarters against using both Indian and Negro themes for "color," the collecting, cataloging, analyzing and finally incorporating such themes in American creative work has advanced immeasurably. From such sterling pioneers as Alice C. Fletcher and Francis La Flesche, Frederick Burton, Natalie Curtis and Carlos Troyer, to the present-day, investigators, like Frances Densmore and Thurlow Lieurance, the government archives and private library records have been enriched, so that there is little trouble on the part of any composer in the selection of themes of varying moods. Splendid work has been done in the collection of Afro-American folk-song, with Henry E. Krehbiel in the van, and the public has come to know the rare beauty and value of the music of our transplanted African slaves, which, through admixture and influence with the white man's music, is, perhaps, less indigenous to our soil than that of the American Indian.

It is true, as I have pointed out in times past, that the brief span of years so far allotted our nation, with the struggle for survival and physical development, has not permitted any sudden outburst of folk-song that would embody the sorrows and joys of our national life. Centuries upon centuries of suffering and happiness are necessary for that.

From American Soil

However, the folk-song we have attempted to idealize has sprung into existence *on American soil!* Do not overlook this fact when you are prone to criticize the composer who dares to use either Negro (Afro-American) or Indian tunes on his composition palette. Indian themes, at least, are as much the heritage of America and Americans and the musicians of America, as the music of the barbaric hordes of Russia is the heritage of cultured Russians and Russian composers. Perhaps the blood of those earlier creators of the wild songs to the dawn and the stars may be found in the veins of a few of the Russian composers; and, again, it is absent. But there are many composers in Russia to-day who are absolutely unrelated, ethnologically, to the first singers of those plaintive folk-tunes, who yet largely make use of such themes as a means to an end—and a search for color. I have never heard the charge of artistic inconsistency laid at *their* doors because of it! But certain critics in America, and, indeed, well-known orchestral conductors, have an inborn prejudice against recognizing American works which contain even a small amount of Indian coloring. If it is said the composer becomes "less of a creator" just because he *depends* upon a given theme for his inspiration, and, as a consequence, its art value it depreciated, even though but once he may use but a fragment of an Indian tune, how then explain a more *extended* employment of a more developed Afro-American tune or a European folk-song, such as the great masters so often used? If *that* argument about the use of folk-themes damming the flow of inspiration be carried out, is not the chance of more art and less imitation in favor of the "user" of the brief Indian melody over the "user" of the Negro spiritual? I am certain the demand for imagination and original creative effort seems to rest just a trifle more with the composer using the more subjective themes of our American Indians. I am not discussing their relative value, but rather the philosophy of their use. At any rate, it is an interesting point for discussion, and the length of this article does not permit a further enjoyment of the argument.

The Unconquerable Spirit of the Redman

If the old life and unconquerable spirit of the Redman were not wrapped up in the history of this continent, how strange it would be! One cannot live in the great West without sensing it and thinking how it should sound (if that were possible) in terms of rhythm and melody. The composer feels the very pulse of it in his contact with the awesome canyons, the majestic snow-capped peaks and the voiceless and beautiful solitudes of the desert. And if the composer from his dream-height seems to feel these things calling to him, calling in plaintive cadences, in dynamic energy of his great land—he may be forgiven for attempting to put it all into tone.

Charles Wakefield Cadman

It is interesting to know a few have tried to catch these things, either with the use of Indian themes or without them. To have experimented shows at least an honest beginning, though this work be scornfully rejected by the greater writers who will surely come a hundred years hence.

On the other hand, if one finds aught of romance, of singularly primitive appeal and of mysticism in the music of those one-time enslaved yet jubilant people of the Southland, why deny him, for art reasons, the right to idealize it? And why deny him the right to employ less developed though as strongly characteristic Indian tunes? Why kill out every germ of even "*near* National" expression? Before we run, we must creep.

Some enthusiasts have declared that the only thing we have in any of our so-called American music is the originality of our rag-time or highly syncopated rhythms. And some have seen in those an analogy with the restless, dynamic energy of the American people. Stripped of its vulgar garments, this music is indeed akin to those things, strange as it may seem. And if any are pleased to hold a brief for this theory, why not go just a step further and maintain that the American Indian tunes have also this element developed to the 'steenth degree? Just examine them and see the wealth of throbbing syncopation found in their outlines! It is true that the future American music may not contain these elements, but I cannot think that it will be devoid of the romance of its open spaces and the historical episodes of American founding. Nor can one imagine that it will utterly disregard the legendary lore and primitive, though emotionally true, utterance of its original inhabitants, even though they are not ethnologically connected with us. Archeologically and nationally they are *very much* a part of us.

The matter of the Indian's non-harmonic concept of his musical utterance has been a bone to chew on with most "conscientious objectors." It is but a step forward from the rather subjective but potentially harmonic primitive utterance to the matter of objectifying the theme for ears accustomed to hear in terms of harmony plus melody. We take up the process (of course, in imagination) where the Indian has dropped it, and by this action the composer follows the line of least resistance. We do it just as any European composer, upon hearing a Scandinavian or a Neapolitan folk-song whistled or sung in their provinces, without accompaniment, would take down his tune and afterward use it or objectify and idealize it for some orchestral or choral work, chamber piece or short song. And let it be said again this action on the part of the composer with a simple and direct folk-tune enters the realm of art impulse, because it *calls* for more actual "creation" than if the tune were already invested with a lovely harmonic background.

MacDowell's Indian Suite

The "idealizer," of course, in treating these folk-songs in terms of modern musical thought consonant with the present musical system, should exercise intimate sympathy and understanding—in other words, should put himself *en rapport* with the native mind—knowing something of his environment, characteristics, hates and loves and joys and sorrows. Although Edward MacDowell in his *Indian Suite* used his original motives without having seen an Indian, other composers (I plead guilty myself) wrote quite a few works based on Indian themes before making a more extended and personal study of Indian life and folk-song, so that it is not actually necessary for any composer to "live" in the atmosphere of his subject in an intimate way in order to reflect the needed color. But it does help one. And in the creation of a large and important work one should, if possible, be in touch with the Indian's legends, his stories and his music if one should have an insight into the Indian's emotional life concomitant with his naïve and charming art-creations. But kindly note this fact—that if the composer has not *something to express musically*, aside from the thematic material he employs, if he cannot achieve a composition that is aurally pleasing and attractive and with value as *music*, and good music, it is better that he abstain from the use of all folk-song for even a basis. Music, interesting music and well-written music, should come first, and color afterwards, should be the watchword of those who experiment with folk-themes. Taking an Indian tune and pasting some chords to it and calling it by a Hiawathian title never made art!

When is a folk-theme well idealized and when is it poorly idealized, has often been asked. This is dangerous ground, and very few workers will agree. One mistake, however, in idealizing the themes is to lose sight of the original meaning. A war-song should not be treated like a love song, and vice versa. The com-

poser must study the related words, if there are any, and if possible the song's connection with any particular phase of Indian life from which the song itself has grown. Indian music is essentially vocal, and its idealization in that form seems more natural than in an instrumental form. But the themes do not lend themselves so well to piano music save in some instances, and little success has been achieved in that direction. Such attempts savor of salon music or are uninteresting. The best results are obtained vocally and through an orchestral medium, and after that the choral treatment. It may be that the native quality, the mood or picture conveyed in subjective musical expression of the Indian is more easily transmuted. Who knows? The best results, it seems to us, in the matter of Russian folk-songs, have been obtained with the grand orchestra and in opera.

A native tune fails to show a semblance of its aboriginal character if treated to simple four-part harmony. That seems to kill it in the mind of the trained musician. I prefer a native tune just as it is, with a simple accompaniment of gourd rattle, or else idealized with the strongly reflected mood of the original. I regard the *Indian Suite* by MacDowell the best orchestral work founded on Indian melodies. While it is true that it is three-fourths MacDowell and one-fourth native music (something like Fitzgerald's idealization of the immortal Omar's *Rubaiyat*), there is, to students of Indian lore, a strong flavor of the aborigine and the very spirit of the out-of-doors is to be found in its lovely measures. Is it any *less* the art work because of *that*? Then why the present prejudice against the use of Indian themes? In the MacDowell and other works it shows that it *is* possible to write good music and also music that reflects the oddities and unmistakable characteristics of Indian rhythm and melody, and at the same time create something that may be analyzed *as music*. Just about one-fifth of the Indian thematic material is valuable in the hands of the composer; that is, suitable for harmonic investiture. It sometimes becomes necessary to choose an Indian chant or song that is attractive in its simplicity, one that will stand alone by virtue of its heavy melodic line, and is fairly good in symmetry; otherwise the idealizer is confronted with a formidable problem. When found, these themes are pure gold. But they exist, certain critics to the contrary.

In my opera, *Shanewis*, I used, perhaps, twenty or more original Indian themes, some taken from the collection of Miss Fletcher and Mr. La Flesche, some from Burton and some from Miss Densmore, and others I obtained myself in 1909 on the Omaha reservation. I used, in the "pow wow" scene, an Indian ceremonial song, just as it came from the reservation in Oklahoma. This theme, given me by my friend La Flesche, is heard in the opera unaccompanied and with gourd rattle, and sung in the original vocables of the Osages. It was singled out by the critics as a distinctive feature of this act, and with the regret that we had not used more of that sort of thing; which shows that *all* music reviewers are not prejudiced against the use of Indian tunes in American composition. At other places, particularly in the *Robin Woman's Song*, Mrs. Eberhart, my librettist, and I found a Cheyenne tune that fitted the song very well. The voice part of the *Canoe Song*, in first act, is unchanged from the version used by Frederic Burton. I added what I thought a more appropriate piano part to it.

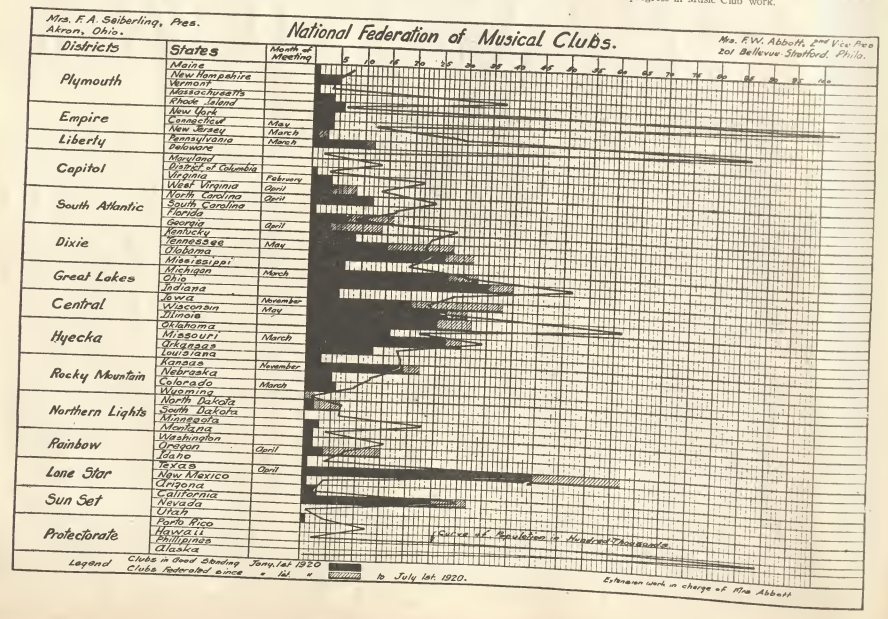
Instead of dying out, the matter of Indian folk-themes and their incorporation into American music seems to be growing. Criticism and prejudice cannot kill it. Of course, any sensible person will not be guilty of the statement that it is "American music," any more than the use of Negro spirituals is American music; nor do I think that it will be THE American music of the future. I do say it is better and more American to make use of these indigenous themes in the composition, when the subject calls for it, than it is to add to the already large number of European works with folk-themes from the soil of Europe. Like the romance and poetry of Mayflower days, like the romance and history of Jamestown, or of the Western argonauts and Golden California—the South, with its slave song, and the West, with its next-to-nature, care-free aboriginal chanting to the stars and the Four Winds, will surely be a *part*, at least, of the future American music, whether it dominates it or not. Ethnologically considered, it does not seem that it is to dominate it—poetically, yes.

Great Possibilities of American Music Clubs

The following chart indicates the systematic and well-organized manner in which the *National Federation of Musical Clubs* is proceeding to canvas the country and amalgamate various musical interests of serious educational-social purposes in all parts of the United States. The chart was prepared by Mrs. F. W. Abbott, of Philadelphia, under the direction of Mrs. F. A. Seiberling, of Akron, Ohio, whose administration as president has brought new life and activity to the Federation.

The black sections indicate the size of the Federation January, 1920, and the shaded sections the recent growth. The most interesting part of the chart, however, are the lines showing the proportion of clubs to population. Thus while Pennsylvania, for instance, has the same number of clubs as North Carolina the proportion to population is far more creditable to North Carolina.

Most of our music clubs are really post-graduate classes in music study. They have been of inestimable value in shaping the musical progress of America. THE ETUDE receives numerous inquiries regarding the way to go about forming a musical club. It was for this reason that two whole chapters of the *Standard History of Music* were devoted to this subject. We are always pleased to answer inquiries upon this and similar subjects of an allied nature pertaining to practical club organization. We welcome any information of progress in Music Club work.



"Places That Don't Sound Right" and What to Do with Them

By EDWIN HALL PIERCE

"Find out the cause of this effect;
Or rather, say, the cause of this defect;
For this effect defective, comes by cause."—SHAKESPEARE.

THE most frequent and commonplace cause of badsounding places in the performance of music is that of careless and inaccurate reading of the notes. There is an old country riddle (which exists in several variants) in which one is asked to explain certain remarkable and contradictory statements made by a boy in regard to the relationship existing between several members of his family. The answer is very simple: "*the boy lied.*" Applied to music, the moral is this: before jumping to the conclusion that the composer has introduced a badsounding puzzle into his piece, be very sure that your performance is telling the truth about what he actually wrote.

While the variety of errors possible through incorrect reading is unlimited, still most of them fall into one or another of certain well-defined classes. By being forewarned of these you may save yourself from many blunders and much perplexity. We may enumerate them as follows:

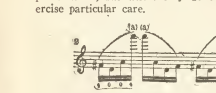
Unmarked Accidentals

1. Unmarked accidentals: Failing to remember that the effect of an accidental sharp, flat or natural persists through a measure unless contradicted sooner. Remedy: Look back through the measure and see if there is any accidental applying to the same line or space on the staff.

2. Applying an accidental to the wrong note of a close chord. This often happens when one or more of the notes heads lie on the other side of the stem.

Remedy: Observe carefully on what *level* each accidental is printed. An accidental applies to a notehead *on the same level*, not necessarily to one on the nearest side of the stem.

3. Mistaking the number of leger lines, either above or below the staff. This is particularly common. A young pianist who never mistook G, third leger line above the bass staff, for E, would be as rare a specimen as a white crow. In regard to low bass notes below the staff, no one is entirely exempt from the possibility of error, but girls are worse offenders than boys, because their ear is less sensitive to the exact pitch of very low notes. Often they not only make very ill-sounding blunders in that region of the keyboard, but even seem unaware of them. High treble notes are less often wrongly read, because more familiar by use, but where the number of leger lines is excessive, even experienced players need to be on their guard. In the absence of a teacher's warning the following passage from Fiorillo's *Violin Etudes* (*No. XX*) is almost invariably wrongly rendered, as if these two measures were exactly alike, whereas the high notes in the second measure of this example are C, those in the first measure A. Skips of this kind are rare in piano music, but where they do occur one should exercise particular care.



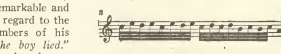
Remedy: Where leger lines are numerous, count up or down the scale to any extreme note, and make perfectly sure what letter it represents instead of guessing at it.

4. Forgetting what flats or sharps belong to the signature, especially in extreme keys.

Remedy: Review the scale and broken chords (arpeggios) belonging to the key in question.

5. Confusion arising from the flags of the notes being printed in such a way as to obliterate either the upper or lower lines of the staff. This sometimes makes reading difficult even for experienced players.

Remedy: If the lower part of the staff is obscured, keep your eye on the upper line of the staff as a guide to the position of the notes. If the upper lines are obscured, do the reverse.



In general: Try to *see* whatever is on the printed page, and to let your eye tell your mind the truth about what is there. Don't be satisfied with guesswork. Members of Theodore Thomas' Orchestra used to have a saying that if there was a new fly-speck on the score, "the old man," as they called him, would put on his glasses to examine it before he ventured to conduct the number. This was, of course, a humorous exaggeration, but founded on a characteristic which was one real element of his success—the tireless patience in minute perfection.

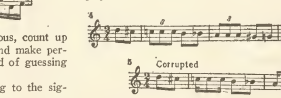
Errors in Tempo, Rhythm or Nuances

Before a piece can sound right it must go at the proper speed. The writer once heard a singer (whose experience had been largely in the line of sacred music) render Nevin's *Doris* at a tempo which would have been just right for "He Shall Feed His Flock" from *The Messiah*. Her tone was admirable, but listeners were inexpressibly bored before she got through. The piece demanded a lighter, more cheerful style of rendering.

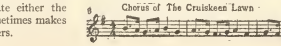
Slow practice, especially of rapid pieces, is absolutely essential, and often the best of teachers will, for good reasons, permit you to drop one piece and take up another before you have reached the point where you have mastered the full proper speed. After your technic has matured with further experience you may return to it and work it "up to time," with less danger of error and discouragement. Some pieces which sound flabby and thin at a moderate tempo become exceedingly brilliant at the proper speed; also, some passages which sound harsh if the notes are dwelt on individually are not in the least offensive when played glibly and flowingly.

The opposite error is just as common. Often the very slowest practice tempo is approximately the right one for an *Andante* or *Adagio*, but the player will unconsciously quicken it as he gains familiarity, until the true character is entirely lost. In the case of *Adagios* in which one portion is simple, another highly ornamented and broken into running passages, be particular to play the simpler places with full, rich, expressive tone, and the florid places lightly and at the proper speed. To play the easy places fast and the hard places slow is the most besetting sin of amateurs. Nevertheless, there is one case in which it may be allowable: a passage in which the harmony is rich and changes several times in a measure often sounds better taken at a somewhat slower tempo.

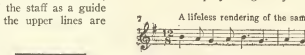
Mistakes in the inner rhythm of the measure often spoil the proper effect of a piece, entirely altering the character. The following passage from *Carmen*, delicately coquettish and elusive, is sometimes degenerated to a vulgar rag-time in the hands of an inexperienced player:



On the other hand, the crisp march or schottische rhythm



loses all its snap by being lazily changed to



Arpeggioed chords, indicated by a wavy vertical line, are very commonly broken *too slowly* for their best effect; they should be executed with a quick elastic grasp, passing from the lower note to the upper one so promptly that the tones are heard almost simultaneously. Where a really slow arpeggio is intended, it is usually found written out in small notes. That is not saying, however, that all arpeggios written in small notes are slow—one must judge by the general character of the music.

One should learn to distinguish the character of the various ornaments, such as the turn, mordent, etc. The mordent is a *spirited* ornament; the quicker and snappier it is executed, the better. The turn, on the contrary, is a *graceful* ornament; one should not hurry it unduly, unless obliged by the shortness of the note. The trill should, of course, be reasonably rapid, but it is even more important that it should be *regular* and should end neatly at exactly the proper time. It is a great help to decide exactly how many notes you are going to put in any given trill, and then stick to it. (Most good modern editions of the classics save you the trouble by having the trills written out, either in the text or in footnotes.) Remember that the trill in early music began with the auxiliary note; that in modern music begins with the principal note, unless otherwise indicated. Hummel, a pupil of Mozart, was the first pianist and composer of note who made trills begin with the principal note, in modern fashion, so refer to your Musical History and find whether the work you are studying came before or after Hummel.

A very common fault is (after executing a mordent, turn, or other ornament correctly) to lose for the time being the general sense of rhythm and play the remainder of the measure in a clumsy, stumbling manner. Remedy: Play the whole phrase *without* ornaments, then afterward *with*, and make sure that your rhythm is equally good in both cases.

Bring Out the Melody

Inexperienced players, or those lacking musicianship, often fail to bring out the principal melody of a piece, not to mention the occasional little subordinate bits of melody. In order to sound well, three things are necessary: first, the accompaniment must be softer than the melody; second, the melody must be kept *legato* or properly phrased; third, the melody must be delivered with the same good expression as if sung by a good singer. Remedy: Make sure you understand just which line of notes *is* the melody. Practice it by itself, making it *sing*. If you feel an impulse to sing, hum or whistle it, it is a good sign, as it shows you are beginning to feel it in the right way. Now put the parts together and keep everything else a little softer than the melody.

One difficulty that a beginner meets with is sometimes not duly appreciated by a teacher who happens to be instinctively musical as well as musically educated: *the young player actually cannot tell which is the melody, or where it lies*. Most commonly, of course, the melody is the uppermost line of notes, but exceptions are exceedingly common, thus, in the first and last parts of Schumann's *Happy Farmer*, the melody is in the bass; in Rubinstein's well-known *Melody in F* (the original, not the simplified edition) it lies between the two hands, and is mostly played by the thumbs in alternation.

Other Causes

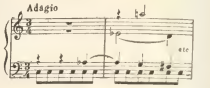
Space will not permit us to do more than enumerate several other causes of unsatisfactory effect. Their remedy lies in the special study of the particular detail in question. Abuse of the pedal is one—holding it down while chords mutually inharmonious blur with

each other—but the contrary habit, that of being too abstemious with the pedal, is no improvement, as it makes one's playing dry and uninteresting.

Playing with insufficient crispness of accent, especially in dance-movements, is another, but the opposite extreme—undue exaggeration of accent, especially in song-like melodies—is equally to be avoided.

The secret of the whole matter is to learn to *listen to yourself* and never be satisfied until you have made the effect that you really think is intended. Do not be content merely with a literal performance of the notes; no composer could possibly indicate every little nuance of expression—he trusts you to create after him.

In giving this last advice, however, we must couple it with a friendly warning: *do not take liberties with the text.* We have seen a few pupils who, when a chord sounded strange to them, would immediately begin to experiment on their own responsibility, changing the notes until the harmony assumed a more familiar and commonplace form, like the school-boy who, meeting with the word "patridrchs" for the first time, obstinately insisted on pronouncing it "partridges," until the teacher rebuked him for making game of his forefathers! To attempt to make the works of the great composers conform to your present rather limited range of musical experience is the height of narrow self-conceit; rather, endeavor to enlarge your own knowledge of harmonic devices by assimilating and learning to understand even that which at first seems strange to you. In this connection you may be interested to know that the great composers of every age have always been a little in advance of the comprehension of the average musician—including even professional musicians—of their time. Even Mozart, whose works now seem so crystal-clear and obvious to us, was accused in his own day of being over-elaborate and unintelligible at times—for instance, in his *Quartet in C Major* (one of the six dedicated to Joseph Haydn), the opening of which contains some very poignant changes of harmony.



Shall I Take Up Music as a Profession?

[EDITOR'S NOTE:—Someone has called this an age of human misfits. Why this age? Surely, there is more intelligent effort than ever before being made to get our young people into the right callings. In days gone by the custom used to be to follow the following courses in ushering a child into a life career.]

Course A.

THE boy or girl went out to look for a job. The job was found and if the wages and hours were satisfactory, the career was launched. There was no consideration as to the fitness of the individual for the job. Sometimes the beginner went on to a happy existence crowned with success. More often he drifted into something for which he had no real inclination and gently subsided down to a plane of failure.

Course B.

The child slipped into the commercial or professional shoes of the parent, whether the shoes fitted or not—usually the younger partner flopped around hopelessly in father's boots.

Course C.

An adviser was consulted. Frequently this was a phrenologist, who quite as often picked out music, medicine, art or a clerical career for one who might have successfully earned a living with a butcher's cleaver.

Just now, however, every effort is being made to find out whether the student is really naturally gifted to take up music as a life work. THE ETUDE has received hundreds and hundreds of letters asking for advice upon this point. We would like to give advice but we cannot. It is literally impossible to do this without seeing the pupil, questioning him in person, studying his past life and inclinations, estimating his talent, his propensities for work, etc. Dr. Carl A. Seashore, of the University of Iowa, goes further and makes a careful clinical observation of every student, employing all the resources of modern laboratory psychology. Does Dr. Seashore really know then? Is it not all a matter of guess—the outcome of this duel with destiny that every young man and woman must fight to reach a goal? Whatever may be said, there cannot be too much care taken to insure a careful investigation of the hazard of success—for hazard it is, at best.

Miss Eilene French, of the Teachers' College of Columbia University, New York, in an address made before the M. T. N. A. meeting in Philadelphia gave the following outline of a plan for the closer introspection of the student who thinks of taking up music as a profession. It may help many who are contemplating this step.

The student of high school age who is looking about for the choice of a profession and who is considering the field of music, very rarely starts out with the definite aim of becoming a music teacher. The term musician means to him composer, conductor, or artist performer, and with this end in view he enters upon the preparation for his career. But of the musicians who are serving in any such capacity only a very few are able to demand a financial return which will in any way pay for the expenditure which has been necessary for them to fill the position they have, or even to guarantee adequate living expenses. It is such people who so often turn to teaching in order to supplement the financial returns of a career which didn't pay as it was expected to do, and who undertake such work without the complete preparation which should be required of any teacher.

The aim of this paper, then, is to show what is needed in talent, training, time and money to get a right start as a music teacher, and help to do away with the drifting into the profession. It will be developed under four main topics:

1. What kind and degree of talents should I show to justify myself in specializing as a music teacher?
2. What kind and amount of training should I get to prepare me for the kind of teaching I wish to do?
3. What kind of institutions and teachers can best train my talents?
4. What kind of a position shall I be able to fill after finishing my education?

The entire first topic deals with the natural but unusual qualifications that every teacher should have, and gives the student the opportunity to see how closely he can approximate what seems to be the minimum requirements of a successful teacher.

The questions covering this topic are under four main heads, the first two of which deal with the period of infancy, the third, childhood, and the fourth, youth. Such questions as these describe the environment.

1. Were your parents musical?
2. What was the evidence of it in your home life?
3. How were you included in the musical activities of your home?
4. Can you trace your musical talent to this home influence?
5. If your home influence was unfavorable, what set you to liking music?

Your Inclinations

Next, early indications of the presence of more than usual talent:

1. Can you recall any time when you tried to sing tunes after hearing them or tried to find them on the piano?
2. Did you ever try to sing or play original melodies?
3. Do you remember being particularly sensitive to tone, such as major and minor in contrast?
4. Were you unusually affected by strong musical rhythm?
5. Did you ever ask that you might be allowed to study music?

At this point we do not want to stress unduly these comparatively unusual indications of talent, neither do we want to dismiss them as vague or impractical as indications for determining talent. But, every prospective teacher of music should have shown something beyond the average in these qualifications which, moreover, should have appeared very early.

The third group of questions on childhood, or activities following upon music study will be similar to the following:

1. At what age did you begin to study music?
2. What immediate influence caused that beginning?
3. Were you taken to opera or other concerts?
4. Did the music give you any special sense of pleasure?
5. Were you exceptional in that you were able to lead in singing the alto or other inside part in school?
6. Did the teacher ever call on you as such a leader?

Special Qualifications

The last group of questions covering youths should bring this self-study down to date and is a summary of the qualifications that should be present, stated in terms of what actually can be done:

1. Are you able to hear a melody or harmony by looking at the printed page?
2. Do you sing at sight readily?
3. Do you memorize easily?
4. Can you write a simple melody from memory?
5. Can you transpose a simple melody or harmony from one key to another?
6. Can you play an accompaniment of moderate difficulty?
7. Have you been willing to sacrifice other pleasure for the sake of your music?

Granting these qualifications there is still something to be done in training these talents for effective service. The training of the teacher should receive more consideration than it has in the past when the emphasis was placed on the training of the technician, the ability to sing or play. The basis or starting point of the academic training should be a high school education and to do this the student should add as many years of college or normal school as is possible, for they will be an asset to him in his work.

Next, is his professional music training including his technical work and intensive studies in theory, history and appreciation? This music training should be supplemented by a second type of professional training, that of the teacher. Certainly, courses in general methods of teaching are not too much to ask of a music teacher as well as courses in child-study, history of education, psychology, sociology, esthetics, acoustics, a knowledge of other instruments than his own, and practice teaching in piano, voice, or whatever branch he has chosen.

Academic Students

His advanced academic training should include a thorough working knowledge of English and also modern languages, general history, and science. Then we come to the topic—What kind of institution and teachers can best train my talents? If the student wishes to enter a music conservatory he should consider the following points, which should be his basis for judgment:

1. The number of instructors and the character of their training.
2. The number of students enrolled and the minimum attendance period.
3. Requirements for entrance, and for the degree or certificate.
4. Standard of advancement from grade to grade; examinations, and systems of marking.
5. Comparison of annual amount expended on music instruction and the total tuition fees.
6. Size of the endowment if there is one.
7. Opportunities for hearing concerts and opera.
8. Proximity to a college or university for the advanced academic training.

If the student has not already decided upon the kind of teaching he wishes to do, opportunities which come to him during his training period will allow him to make a choice for which he will feel especially prepared. But always the prospective teacher should keep in mind some definite aim and bend every effort toward the goal of becoming a successful teacher.

Be Generous with Praise

By Arthur Schuckai

DOLLY came home in tears. "What's the matter?" asked her mother. "Didn't you have a good lesson? Did the teacher scold you?" Dolly shook her head. "No-o," she sobbed. "Well, why are you crying then?" asked her mother. "Because he d-didn't s-say *a-anything,*" was the surprising answer.

It seems Dolly had expected her work to be praised, and she had been disappointed.

Man needs a heaven, and a child needs praise. Perhaps this is not the most lovely trait of human character, but it is a very real one. There are many songs of praise, but few take "praise" itself as their theme. They should do so, for nothing is more praiseworthy than praise.

Praise to a child is like water to a thirsty plant. Every effort of a child should be noted and appreciated.

Impressions of Indian Music as Heard in the Woods, Prairies, Mountains and Wigwams

A Sketch of the Ceremonial Songs of the Blackfeet Indians

By ARTHUR NEVIN

To have the real awakenings that Indian music is capable of producing one should actually live with and take part in the every day life of these interesting people. There should be experienced the hidden stratagem of the prairie and its lure of flowering growth, so brilliant in its colorings, its subtle perfumes which drift with the soft breezes and spread a fragrance of a delicacy which the memory will never cease to hold. There, where the winds keep secret the force of their magic spell through which they grasp the song of a singer and rising, waft it with delight to the blue of the sky as distance lends to distance a passage for its echoing flight.

The song of a traveler, the chant of a "medicine-man," or a hymn to the sun, goes hand in hand with surrounding charms that play over the vast expanse reaching out to the touch of the heavens at the horizon's meeting place. In that land, hear the songs of the Indians!

There is a diversity of moods in the music of the Blackfeet tribe (whose reservation lies in the north-western corner of Montana), moods of stress and sorrow, to the wistful songs of love and romance. In these songs, the Indians show a keen power of melodic structure. Religious music has but little variety. To the unaccustomed ear, one dirge following another, seems but a repetition of the former. At a service of a religious society (the ceremony of the "Beaver Bundle"), from eight in the morning to five in the evening, with a pause of less than an hour for the mid-day meal, I sat with the members, during which time over two hundred dirges were sung, either as solos or ensembles. Each dirge was a musical supplication to an article taken from the bundle, which contained symbols of talismanic value. So similar were these vocal offerings I could not distinguish one from the other. To the Indian all these dirges have individual characteristics which are, to them, quite distinct. The proof of this highly cultivated discernment lies in the fact that the ear is unaided, through the lack of words. There are no texts to the real, traditional Blackfeet songs. Inflections give the sentiments. I recall but one bit of a song that had words. That was sung by children as they played a game similar to our "catch." To the child that was to do the catching, words to the effect of, "you're a little pole cat and you can't catch me," were set to a tune.

Laments and Dirges

When the Wild West shows were traveling over the country, Indians visited before and after the performance, when asked to sing, persistently sang laments, chants or dirges which spread the impression that melody did not exist in the music of the red man. There are possibly two reasons for the constant use of this monotone, religious rendering. First, it is rather awe inspiring and suggests a more uncivilized race of people, which an enterprising manager might not only request but demand that they sing. Second, the Indian is of the deepest emotional nature. No mortal can suffer more acutely from nostalgia. New ways, new days were constantly coming to these members of the traveling show. Depression would fall upon them through the actual seeing of sights unbelievable, casting them, through sensitive superstition, into the fear of a withery land, the wonders of which were beyond their comprehension, and they naturally turned to the all wise protection of their god, the sun.

Considering the hundreds of thousands who visited these performances, it stands without argument that the Indian had no sense of melody. Only the few who knew Alice Fletcher's admirable collection of aboriginal music were of a different opinion. Then, through the unique dressing of melodies found by Cadman, Lieurance, Skilton and others, the world has come to acknowledge the lyric charm these songs possess.

The melodic flow that is found in the "Night Songs," need never fear for romantic appeal. This style of song is equivalent to our "serenade." During the four days of the Sun Dance, these melodies are quite in vogue. At the evening hour, when twilight turns to dusk, I would steal away to the top of a roll of the prairie, overlooking the hundreds of wigwams illuminated by the fires within, and, throwing myself flat on the ground, would hope for some lover to chance my way and sing his night song. There are many minstrels and my waitings were seldom left to disappointment.

That the maiden being sung to should have no doubt as to the personality of the singer, the lover would place a word of sentiment that she would recognize, upon one tone of the deep, trembling vibration of his song. Presently, from within the wigwam, aglow with its evening fire, there would be seen a figure of an Indian girl steal out into the open; then softly move around the wigwam, where she would crouch and listen. The lover, seeing the maid, would lower his voice into wistful tones, imparting his message in this manner with greater expression than words could have spoken. At the end of his song, he would stand with his arms folded, gazing with fixed attention upon the girl he loved. And when she was sure of the serenade's end, slowly and noiselessly she would creep back into the midst of her people. The brave, seeing her enter her wigwam, would draw his blanket about him, then saunter off into the shadows of the night. But the beauty of the scene and the soft appeal of the Night Song lingered and the meaning of "all the world loves a lover" could be understood.

[EDITOR'S NOTE.—Arthur Nevin was born at Winaere, Edgeworth, Pa. He is a brother of Ethelbert Nevin. His education was received in the public schools of Edgeworth, at the Sewickley Academy, and in the University of Western Pennsylvania. He studied musical theory with Percy Goetschius, and piano with Otto Bendix, and voice with Nobbs at the New England Conservatory. Abroad he became the pupil of O. B. Boise and Karl Klindworth. He spent the summers of 1903-1904 among the Blackfeet Indians of Montana collecting musical material. His opera, *Poia*, based upon the sun legend of the Blackfeet Indians, was produced at the Royal Opera under Dr. Karl Muck, in Berlin, in 1910. Other operas, *Twilight* and *A Daughter of the Forest*, were given in Chicago in 1918. In 1915 Mr. Nevin became professor of music at the Kansas State University and did much lecturing. During the war Mr. Nevin became a song leader in the American Army camps, his wife enlisted as a trained nurse, his two sons enlisted in the service, one being quite badly wounded in Europe.]

ARTHUR NEVIN

On the third day of the Sun Dance the Indians have completed the monument to Natosi, their sun god. It is an octangular structure of newly hewed saplings, measuring about fifteen feet in length, which are stuck into the ground at regular intervals. Just before the finishing touch of this monument takes place from twelve to fifteen hundred men and women form a circle around it, the diameter of this circle measuring over an eighth of a mile. At a given signal one of the most significant bits of music begins. Its construction consists of the most clever rhythmic uses of the interval of a fourth, reiterating this interval again and again. It has some passing thirds, but the theme is so invented that it forms the basis of a canon, which, owing to the great distance covered by the singers, takes on such a rendering. It is called "Ceremonial Song."

For this occasion the singers dress in the most gorgeous of their clothing. Buckskin shirts thickly embroidered with the most brilliantly colored beads. Trousers heavy with the weight of thousands of beads, while the moccasin decoration is in keeping with the sumptuousness of the other garments. The sun's rays strike forth continual flashes of marvelous prismatic flares, glittering and gleaming with the rhythm of the song until one almost believes the sun is actually sending fantastic satellites with response to the praise these subjects are offering. During the singing of this Ceremonial Song, the singers, in stilted dignity of step, converge with the monument as the meeting point. Reaching the monument they utter loud cries, which are almost war-like. Blankets, head dressings, belts and other personal belongings are placed on this religious edifice as sacrifices to their deity. With the completion of this service the village takes on an entirely new phase. The dancing begins. The social entertainments take place. Wolf songs, Beaver songs and Buffalo songs are heard throughout the camp and tremendous action bursts forth among the people.

War Songs

The war songs are the thrilling songs. These stirring melodies, interrupted by deep, gutteral utterances, make one realize the potent stimulation for combat they must have awakened in the breast of warriors during the days of warfare that kept driving these unfortunate people farther into the West. These songs are sung by a group of chiefs, famed through daring adventures of their youth. This group is a society called, "Mad Dogs," and they entertain the many visitors of other tribes, who travel miles and miles to give the "hand of good-will" to the hosts who in the past were their enemies. These guests represent the Sioux, Crow, Flat-head, Snake and other tribes of the plains, all of whom were at one time or another at war with the Blackfeet. The tomahawk is now buried and in its place these men meet and reminisce over battles long past.

A chief may arise from the seated group and, naming a chief among the visitors, relate an encounter that took place between them. The one reciting the episode is always the victor, the other admitting having been vanquished. But when it comes the vanquished one's turn to speak, he is most likely to tell of another combat with the above-mentioned victor, when it was his fortune to win. And the former conqueror will then admit *his* defeat. The telling of these stories is called, "Counting Coos," and at the conclusion of each recitation a war song is sung. This music starts off in a low, heavy tone, with foreboding significance, which gradually grows into the savage, short cry of war, which seems a part of the rhythm of the song. The chiefs have formed a circle and in keeping with the beginning of the theme, they move in a slow dance of rigid motion. About every four bars the singing becomes more agitated, both in spirit and movement of the dancers. Continually growing toward the fury of its completion, the song changes more rapidly to greater savagery, each dancer now choosing his individual steps and attitudes.

Now one chief will cry out above the voices of the others, this example followed by another chief, who is fast falling into the clutch of turbulent excitement that waxes more and more intense. More frequent now become the interposing of the war cries. They no longer seem a part of the song, but burst from upraised or lowered head and drive sharp, cutting chills into the increasing beat of the listener's pulse that moves on with the vigor of the scene. The bells that are fastened below the knee of the dancer seem to rage in their ringing, tuning themselves to a higher pitch in effort to urge their wearers on to greater indulgences. The war cries begin to rend the air; they strike up into the heavens where they tremblingly hesitate for a moment, then, as though crazed by their fury, scatter, raving in their stampede over the prairie with echo chasing echo in wild confusion. Of a sudden one is conscious that the dance has ended. With the united voices the last war cry bolts forth and the dancers are reclining on the ground, their naked breasts heaving from the violence and the perspiration glistening on their bared bodies.

Heinous? No. It is like the fascination of a ghost story, told in a group of friends by the glow of a log fire.

Sweat Lodge Song

The Indians call their wigwams *lodges*. In fact, all shelterings, for man or beast, take that name. The Sweat Lodge is a covering in which a bath, similar to the Turkish bath, is taken, and it has been a practice as old as their traditional history. They are built by the placing of one hundred willows firmly placed in the ground, then bent over and interlocked at the top. The shape is oblong, and long enough for a man to lie at full length and sufficiently wide for the bodies of two men with a space between, where an excavation is made (about a foot square) to receive stones, of cobble size, that are highly heated on a fire immediately in front of the structure. Blankets are thrown over the willow frame and tucked close to the ground. When all is ready, the stones are lifted by two sticks, placed in the excavation, the blankets fastened at the entrance and then at intervals, water is thrown on the hot stones. The lodge is but three to four feet high and the steam that arises soon fills the enclosure. The two naked men then begin the ritual. Twenty chants are sung, after which the bathers arise and going to a stream nearby, plunge into the cold waters that race down from the snow-capped Rocky Mountains.

The chants are low in tonal quality, being uttered through the nostrils and mostly monotones. However, they are significant themes since both men carry them in perfect intonation. And woe to the bathers if they make a mistake for there are others outside, waiting their turn and listening attentively and shame would fall upon the chanters if they made failure either in the chant or its position on the list.

There may come to those who read, a humorous impression of the practices herein given. Knowing the Indians as I do, I respect every one of their religious ceremonies and hold a high esteem for the sincerity in which they perform their different services. We, who live under entirely foreign conventions, must not be too critical. Men of our own race have peculiar customs. For instance, the "cow-boy." I do not believe it is generally known that, during the long drive of cattle from Texas to Fort Dodge, Kansas, which took place years ago, great difficulties came to the cowboys in charge. The herd, daily traveling deeper into strange lands, called for tactful management on the part of the cow-punchers, to keep the steers in control under the nervousness the strange surroundings developed. I do not believe it is generally known that these cow-punchers, during the night, would ride slowly around the resting herd and sing "cow lullabys." And is it generally known that the effect upon these animals was such as to quiet them into repose and sleep? The cow-boys called these songs, "doggie songs" and the use of them, at night, was as needful as the lasso during the day.

I have attempted to give here only the most imposing use of music as rendered by the Blackfeet tribe. They have their slumber songs, songs for games, songs to heal the sick. "Medicine men" have their songs to call the aid of supreme power in their exhibitions of magic ability which they firmly believe they possess. I have never seen a people more devoted to, more dependent upon and more highly valuing music. To fully realize their devotion to this art and its emotional appeal, one should *live* with them—live in their wigwams, travel day after day with them and be in constant touch with them—should practically forget one's origin and become an Indian. Stopping at an "agency" and merely making visits to them, gives anything but a *real* understanding and appreciation. The Indian is stoic before the white man. He realizes the hopelessness of their conditions and that a mightier race, not understanding, gives them little thought and seldom a thought that could be called serious.

After dropping the habit of comparison, forgetting the conventions of my own people and living only in the life and laws of the Indians, I found a new realm, all its own, where romance, idealism and glorious flights of imagination were the chief factors of its domain. To-day I have a real affection for these aborigines and I know of no friendship so unselfish, so real and sincere as they give when once convinced of faithful reciprocation. When a man tells me he knows the Indians and follows the statement by condemning them, I have never failed to find that he knows them only from the outer edge of their lives. Several years ago I met a young man in Berlin, Germany. At the time preparations were going on for the production of my Indian Opera, *Poia*. This young man, in almost startling tones, said to me, "I know the Indians. Why, I once worked in a store near a camp and one day I sold a baby-carriage to a squaw." I went my way, silent, but in deep indignation, and with a higher respect for the American Indian

CARLOS TROYER

The Passing of Carlos Troyer, Musician and Explorer

Famous Friend of the Indians and the Notable Work He Accomplished

JUST AS THE ETUDE was going to press for this special Indian number the news of the death of one of the greatest workers in this field came to us. Carlos Troyer died in the city of San Francisco, July 26th, 1920.

This famous investigator was born in Mainz, in 1837. At the age of eleven he toured Germany, Austria and Holland as a violin prodigy. Jenny Lind took a great interest in the little fellow and advised him to study piano. This he did with Dr. Aloys Schmidt and with Henselt. Later Franz Liszt took an interest in him and he became one of the lesser known satellites of the great master. Refusing a professorship at conservatories in Frankfort and in Stuttgardt, he decided to become an American and arrived in New York City, where his excellent letters of introduction soon enabled him to secure a fine clientele of pupils and musical friends. It is said that the late Theodore Roosevelt received a few piano lessons from Troyer.

The musician's love for travel and excitement consumed him and before long, on the advice of L. M. Gottschalk, he gathered together a company of Italian, French and German opera singers and toured South America. At first the venture was a great success, but contagious diseases caused the death of several members of his company and he was ruined financially.

He next appeared in the rôle of an explorer, penetrating the Amazonian forests and making notation records of the bird songs and the tribal songs of the natives. Among other things he reported that the howling of the red-faced monkeys had a definite melodic line and was not unlike the music of adjacent tribes of natives. In his account of his adventures he tells of being captured by a savage tribe of Incas who were about to kill him, when he played to them on the violin and exhibited an air gun which so interested them that his life was spared.

Upon his return to Rio Janiero the Emperor, Dom Pedro, who formed an attachment for Troyer, ordered that all of the musician's records of tribal melodies should be arranged musically and set to Portuguese words. This work was just about completed when Dom Pedro himself lost his throne.

In the sixties he returned to New York again and became successful as a teacher. About 1870 he removed to San Francisco. In that city he became the librarian of the *California Academy of Sciences* and engaged in explorations of the southern part of California. Because of this one of the highest and richest mountains discovered is now charted on the maps as "Mount Troyer."

In 1888 he made a special trip to the Zuni (Toonyee) tribe of Indians, believed by many to be the most highly developed and at the same time the oldest tribe in the United States. After long residence among these remarkable Indians, Troyer made records of most of their principal songs, which are now published as Traditional Songs of the Zunis. These, in Troyer's arrangements with English words, were so beautiful that great artists like Schumann-Heink and David Bispham immediately adopted them in their recital work. The most successful of these is the *Invocation to the Sun God, The Festive Sun Dance.* Also the *Kiowa Teche War Dance,* which he arranged for the piano, is well known.

Realizing that with approaching old age he would not have an opportunity to carry out his desire to lecture extensively upon the subject of the Zunis, he decided to put his lecture in print with an appropriate program of his works arranged for concert performance. This lecture is now published, giving a wonderful historical outline of the *Cliff Dwellers of the Southwest.*

Interesting Facts About the Indians

FIFTY-EIGHT distinct languages of Indian tribes are recognized by the American Bureau of Ethnology.

At least as many as fifty-one linguistic stocks of Indians, different from those in the North, exist south of the Mexican line.

Pocahontas, King Philip, Tecumseh, Pontiac and Black Hawk, of historic fame, all were Algonquins.

At least 150 commonly used American words are of Indian origin, such as Chipmunk, Caucus, Hickory, Hominy, Moccasin, Moose, Mugwump, Pemican, Persimmon, Raccoon, Skunk, Squash, Terrapin, Tomahawk, Tuxedo.

Hundreds of geographical names in America are of pure Indian origin.

Mexican and Central American Indians devised elaborate calendars.

Among the Iroquois Indians the position of the woman was very high, and female chiefs were by no means unknown.

Generally speaking, the skull capacity of Indians is less than that of the average white man.

In South America it is reported that of 40,000,000 inhabitants, 30,000,000 are Indians or have an admixture of Indian blood.

The following vegetable products were cultivated in America in Pre-Columbian days by the Indians, and we are indebted to them for these products now bringing the world an annual revenue counted in thousands of millions: Potatoes (common and sweet), maize (sweet and field corn), tomatoes, cocoa, vanilla, kidney beans, squash, pumpkin, peanuts, pineapples, maple sugar, tobacco, quinine, etc.

In 1825 the total population of all America was estimated at 13,000,000 whites, 6,000,000 negroes, 6,000,000 half-breeds, and 9,000,000 Indians. The last census revealed that in the United States there were 81,731,957 whites, 7,777,077 negroes, 2,050,686 mulattoes, 265,683 Indians and 146,863 of other races.

Scientists say that man has existed on the American continent for at least 25,000 years and not more than 200,000 years. Take your choice.

Indian Musicians in the Modern World

"Red Cloud," Famous Indian Performer on the Sousaphone, Tells of One of the Most Remarkable Careers in All Musical History

[EDITOR'S NOTE.—*The following story is given direct to* THE ETUDE *from "Red Cloud"—Mr. John Koon—the giant Sousaphone player of the Sousa Band who was born in the heart of a Sioux Reservation, and is now acknowledged one of the very finest living performers upon his instrument. The Sousaphone was named thus by the manufacturer in honor of the inventor, Mr. Sousa, and is now used in bands in all parts of the world. It is a form of the large bass helicon tuba (bombardon) so adjusted, as Mr. Sousa puts it, that its tones are not heard a half mile down the street before the band comes in sight. It affords also a wonderful refinement of the effects of its predecessor in concert bands.*]

Story of Princess Watahwasso and Others

PRINCESS TSIANINA

"WHEN my mother carried me around on her back as a little papoose, probably the very last thing that my tribesmen ever dreamed of was that some day I should play in the greatest of modern bands. Certainly, there was nothing in my childhood surroundings that suggested it. I was born on the Fort Peck Reservation. There were 32,000 Sioux on the reservation then and 9,000 head of cattle, at Poplar, Montana. My earliest recollection of hearing music is hearing my own mother sing. She sang at all times, especially when she was working, and I loved to listen to her and to the other women singing the old, old songs of my tribe. Many of the songs had probably gone back for centuries, and, although they had been carried down without any means of notation, it is hardly likely that they ever varied very much in any tribe. The Indian has a respect for music that in some instances rises to a superstition. I doubt whether any of the white races have an understanding of what this deep-seated love really is. The instruments are virtually limited to drums, flutes and rattles, therefore, most of the music is singing, largely without words but to special syllables.

"Can any one realize the spirit of independence of the Indian and why for so many years he looked upon the Indian Bureau, at Washington, often represented by old worn out, good for nothing political henchmen, as a curse to the race? Many of these men kept their positions by causing strife and the Indian naturally detested them. The interminable blunders in trying to curb the race instead of permitting it to develop along natural lines in the rightful way can never be forgiven. Now, they realize (at least some of them do) that the Indian has within his own people men capable of managing affairs; but none of these men, owing to political intrigue, has ever been permitted to participate to the extent that the Indian is relieved of the idea that he is a subject or a ward. It relieves me to say this, as I have wanted to get it out of my system for a long while.

"When I was a child the Government realized that certain dances and ceremonial songs might incite the tribes to warfare and therefore prohibited them. For this reason I never took part in a War Dance, although when I was a very little boy I remember two battles with the soldiers. It seems a kind of a dream now. My mother took me out on a butte where we could overlook the field and yet not be seen. I saw the braves go forth on horseback with their brilliant costumes and their war-paint and I saw in the far distance the Government troops come out in their dark blue uniforms. Then the firing commenced and I saw the braves topple off their horses and knew that many of them would never come back. It appears that our tribe was to be unjustly disciplined for horse stealing for which it was not responsible.

"The Indian, when he has the fair balance of power, will not sit down before injustice and he becomes a terrible fighter. This time, for once, the Indians were victorious and the soldiers had to retreat. The Indian does not want to be *made* to do things. For instance he does not want to be *made* to cut his long, shiny, black braids of hair because he thinks they are much more beautiful than short hair. Again the ceremony of cutting the hair is one associated with death, mourning and humiliation. Cutting his hair breaks his spirit. The Government knew this and forced him to cut it as it forced him to live in log houses instead of tepees and wear clothes often entirely unsuited to his life. Consequently tuberculosis stepped in and the American Indian died by the thousands. Do you wonder that he fought superior numbers against such wicked stupidity?

"The process of 'civilization' with the Indians must of necessity be a gradual one. When I was a little boy I was sent to Fort Shaw to be educated, then I went to the Haskell Institute where I studied modern music, later I went to Carlisle where I was the so-called star Full-Back on the famous Carlisle foot-ball team for three years. Meanwhile I had always been interested in music and as my instrument was the tuba, I played it whenever I had a chance. At that time Buffalo Bill (Col. Wm. F. Cody), who understood Indians and treated them right, engaged me as a Broncho-Buster with his great show. I toured with this show through Europe, giving the crowned heads and the citizens an idea of Indian strength and endurance in what is really a very dangerous business even when one is supposed to 'know how.' We were kept on the go so much that I heard very little good music except that played by our own band, which was a very good one.

"When I came back to America I became more and more interested in music and for a time played in the Dennison Wheelock Indian Band and finally achieved my great ambition to play in the Sousa Band. Mr. Sousa must have an inborn feeling for the Indian because in his famous suite *Dwellers in the Western World* he has an Indian section which, although composed of themes which are entirely original with him, have all the characteristics of Indian music quite as though some departed Indian spirit had inspired him. Of course, the piece is a great hit every time we play it. Lieut. Sousa has an uncanny way of seeing through things and getting others to understand and execute the effects he wants. There has never been a bandmaster like him in going so far out of the way to discover hidden beauties and new effects.

PRINCESS WATAHWASSO

"The new interest in Indian music does not surprise me. To me, its charm has been known for years. What could be more romantic than to see on horseback a brave silhouetted against the sinking sun singing a love song to some sweetheart hiding behind the door of a tepee. Once I went out on my horse and I heard an indescribably beautiful melody played upon the Indian flute. Few people know that horses are very sensitive to music. They will bear it in the far distance and seem to be fascinated by it. My horse stopped and I went to investigate. There, high up in a cottonwood tree was a brave playing a love song to his departed love. The music seemed to reach far over the valley and it was difficult to tell whence it came. I listened for a long while as he played on and on. The name of the song was *Cante-ma-cija* and it meant "My heart is sad and sore for longing." It was a picture there in the solitude that few could forget.

"Many composers have caught the Indian idea in modern music by the utilization of real Indian themes. When I hear such music and know that it is real and not a parody, all of the old fire comes back in me. It is the "call of the wild." When we play such a piece as the *American Indian Rhapsody* by Preston Ware Orem, founded on real Indian themes, given him by Thurlow Lieurance, a piece that has been one of the big numbers with the band for a year, I feel as though I could jump right up and "holler." I heard some of those same themes when I was a little papoose and they are in my blood and always will be in the blood of my children as long as the race lasts."

RED CLOUD—"SOUSA'S SIOUX"

Princess Watahwasso and Others

The interest taken in the American Indian upon the concert stage of to-day is very gratifying to those who have so long been concerned for the welfare of the race.

The Princess Watahwasso, who, during recent years, has been attracting wide attention, vindicated the prophecies of her admirers by the immense success of her first large New York recital at Æolian Hall last year. It has been our pleasure to have heard Watahwasso for many years, and the development of her naturally beautiful and powerful voice has been a great inspiration. She was born the daughter of Joseph Nicola, a Penobscot chieftain, on an island near Bangor, Maine. Her father was an educated man, and Watahwasso accompanied him as a child when he lectured upon the Indians, interpreting the Indian dances and songs. She was then taken to Cambridge, Massachusetts, to be educated. Later, she studied with Sandor Radanovits, of Chicago and with William Thorner, of New York.

For some years she was the soprano in one of the

finest church choirs in Chicago. Her voice is a rich, full mezzo-soprano, and for some years she had the privilege of traveling with Thurlow Lieurance and his company, interpreting with great success the songs of Lieurance, which have become so exceedingly popular. Readers of THE ETUDE will find it a real privilege to attend a Watahwasso recital. Her appearance at the Convention of the Music Supervisors' Conference, at Philadelphia last spring, was a real triumph. Watahwasso is Indian for Bright Star. Her husband is Captain Thomas Francis Gordon, of the Forty-Second United States Infantry.

In another article John Koon, the famous Sioux Sousaphone player, tells his own story.

Dennison Wheelock proved an excellent band leader of an Indian band, as did David Hill. William Reddy, an Alaskan Indian, has become a fine 'cellist, and Paul Chilson is a very fine tenor. Oyapela is a Creek maiden, who has become known for her telling of the myths and legends of her tribe. Pajawa, a Miami Indian, is a fine violinist. Like Sequoyah, the great Cherokee, he is also a historian.

Tsianina, the noted Indian soprano, is of Creek and Cherokee blood. She was born at the Mission School at Eufaula, Okla. After finishing school, she went to study with J. W. Wilcox, who has been her only teacher. She has made numerous appearances with Charles Wakefield Cadman, singing his songs in most of the principal cities of the United States. She volunteered for service during the war and appeared for eight months in France, singing to the men in the camps with great success.

Dr. Charles A. Eastman is generally admitted to be the foremost representative Indian to-day. He is a Sioux. His wife, Elaine Goodale Eastman, is a well-known poetess and author. Their daughter, Irene Eastman (Taluta) was generally recognized as one of the most gifted sopranos, singing Indian songs in the proper spirit. Unfortunately, she passed on October 23, 1918, and Indian musical art in America lost one of its finest representatives.

A Matter of Circulation

(A Dialogue)

By Francis Lincoln

"WHAT does practice do?"

"It makes the hands strong and supple."

"Yes, but how does it do it?"

"By causing the muscles to function through the direction of the nerves activated by the intellect."

"Is that all?"

"No, when a muscle has expended its force it must recuperate."

"That's just what I wanted to know—how does it recuperate?"

"My hands get so tired when I practice that I hardly know what to do."

"The muscles have their power restored (according to most physiologists) by the nerve and muscle food carried to them by the blood."

"That is, when I play such a piece as the Chopin *Military Polonaise* and find at the end that my hands and fingers are exceedingly tired, I am playing with temporarily starved muscles and nerves."

"Precisely, you have as it were exploded all the powder in your technical guns without taking the proper time to reload."

"That is interesting. I never thought of it in that way. How then can I ever hope to play a piece like the *Military Polonaise?*"

"By following the obvious processes of nature. A little child cannot lift a twenty-pound dumb-bell. A man can. That man was a little child once; but, by the gradual development of his powers of lifting, adding just a little more each day and doing it so that his muscles were not strained, his power increased. You must be a little patient and gradually build up your hand, finger and arm power."

"How can I bring circulation to my aid?"

"In the first case your blood itself must be good—this means right attention to eating, drinking, breathing and general exercise."

"I think that I do all that, but still my practice is not as productive as I should like it."

"You are looking for too immediate results. When preparing for practice, take care to exercise your arms and shoulders in such a way that the circulation is promoted. Soaking the hands in warm water, massage or the use of an electrical vibrator will often put you in better playing condition at the end of five minutes than you would he, physiologically, after one full hour's practice. In any event, whether you are playing scales and exercises or a Liszt *Rhapsody*, circulation plays its part from beginning to end."

Saving Indian Music and Legend from Annihilation

By Natalie Curtis

[EDITOR'S NOTE: Natalie Curtis, a niece of the late George William Curtis, received a most thorough musical training from Arthur Friedheim, a Busoni, Giraudet, Wolf and Julius Kniese. She has traveled among many different tribes and recorded hundreds of native songs, as well as the songs of the Zulu tribes of Africa. Her lectures and published works upon this subject are a fine contribution to American archeological research and scholarship. The following is an extract from an article published some time ago in the *International Musician.*]

IN our dealings with the Indians, there have been in late years marked improvements which heartily deserve the thanks of the American people; but I know of no reform more popular with public opinion at large than the expressed desire of the present Secretary of the Interior to encourage native art. Our best known American epic poem, translated into nearly every European tongue and taught in public schools abroad as well as here, is "Hiawatha"; and yet the legend which underlies the poem is only one of the many hundreds of Indian epics. Should we not plead for a more generous recognition of the Indian and of what he has to contribute to the civilization that absorbs him? If we have in this country native poems worthy of the touch of a Longfellow, surely the simple Ojibway people who conceived that poetry are entitled to our interest, side by side with the great white man who immortalized their legends in English verse. If in this land of ours are folk songs that Europeans carry off to their archives as worthy of preservation, our native singers who composed them should not be ignored.

In Philadelphia, a short time ago, I heard the first performance in America of a new composition by one of the world's foremost pianists, the great Italian, Busoni. It was played by the composer and by the Philadelphia Symphony Orchestra under the baton of Leopold Stokowski, who declared that this new work was possibly the most important step in musical development since Debussy first began to break fresh paths in tonal and harmonic relations. This composition, already played with great success in Europe, is built entirely upon American Indian melodies—not imaginative inventions of the composer, but genuine Indian songs for whose authenticity I can vouch, as I myself wrote them down from the lips of the Indians of the Far West, and later gave them to Busoni at his request. It was a strange sensation to me to hear the great public applaud those very songs which the Indians themselves at first had been afraid to teach me. For when I began my study of Indian music some ten years ago, the prejudice of our own race toward the art and music of the red man was such that the Indians feared disfavor if they were heard singing for me. Yet these melodies, decried on the lips of the Indian, were applauded to the echo when played on the piano by a white man! There is a curious irony that runs through our dealings with Indians. Our army has adopted the conical tent copied from the Indian tipi because of its perfect ventilation; but when I was last in Oklahoma many of the Indians were living in cast-off army tents of the old type. Some of our modern educators in New York and Chicago are putting our children to school in the open air on roofs and balconies as a health measure; but all over the semi-tropical and rainless Southwest, the naturally outdoor Indians are taught, for the most part, within four walls. Our children in the summer, at the seashore or in the mountains, run about bare-legged, shod in moccasins or sandals; yet we send heavy shoes and stockings to the Indian children of the hot, sandy deserts of New Mexico and Arizona.

Putting Ourselves in the Red Man's Place

It is difficult for us to put ourselves in the place of another man, especially a man of primitive, alien race; it requires peculiar sympathy and imagination to see life from the standpoint of the Indian; yet that is what we must do if we would understand what song means in the life of our native people. We have all read of Kipling's present effort to secure funds for more hands in the English army, for the author has the insight, sympathy, and imagination to realize the enormous psychological effect of music on the morale of the troops—not for its music, but English music, home tunes, carrying with them home associations. Indian music has just the same effect on the morale of the Indians. It is associated with everything that the Indian holds dear and sacred, it is intertwined with every act of his life, it is bound up with all his ties of fireside and home; and we know that on the integrity of the family life, which is the underlying at the base of all civilization, depends the sound moral advance of any people.

With all races music helps the memory, and a verse sung is less easily forgotten than the spoken word. Therefore, in ritual of poetry and song has been preserved to the Indian the whole intellectual and spiritual life of his race, the unwritten literature of an entire people. The primitive red man was without the art of writing; he had no means other than traditional chants and ceremonies to record his worship, his history, the deeds of his heroes, and the counsel of his statesmen. Let us try to imagine ourselves in the place of the Indian. Suppose that a stronger conquering people were suddenly to destroy all our literature and tell us that we should never learn anything more that pertained to us, but only what our conquerors decreed—and all in a foreign language! Yet this, to a certain degree at least, is what we have done to the Indian, although well meaningly, when we have deprived him of his songs and ceremonies.

As the young Indian becomes educated he will leave barbarous customs behind him of his own free will, like a tadpole which sheds its tail, as former Indian Commissioner Leupp expressed it. But to the old Indian in transition, the sudden annihilation of all forms of creative life has brought discouragement and moral disintegration; his hopelessness and bewilderment have made him psychologically, even as the white man's vice have undermined him physically. In his struggle to adapt himself to the new life he is like the English soldier fighting on alien soil without the heartening cheer of the old home tunes played by a British band. We believe that for the Indian's sake, for his legitimate human needs, as well as in the interests of American literature and music, Indian songs should be encouraged.

Concerning "Contests"

By May Hamilton Helm

TEACHERS recognizing the value of good natural rivalry offer scale contests, musical games and many such schemes as helpful in awakening interest. While of the opinion that these lessons are still necessary, the undoubted value of class lessons is endorsed by this trait of human nature—the desire to excel.

After the fashion of the Eisteddfod I once tried the experiment of giving seven girls the same piece, the same day, announcing a date upon which all would be expected to play it, for a small prize.

The judges were not permitted to see the contestants, as the great differences in ages and appearances might unconsciously have prejudiced them. Nearly all had memorized the selection, a high school song, which was won by a pupil who had found memorizing very difficult. One of the judges was the composer of the music, another the mother of the author of the words, the third the principal of the high school. The prize was a high school pin. Later I presented each of the contestants with similar pins, as visible proof of faithful effort, while the "honor" remained the winner's real prize.

Scale contests, differently arranged, have proved wonderfully stimulating to some. The pupil who shows the highest standard of perfection in notes—speed, touch, interpretation—wins the prize.

Fugitive Musical Notes

DUSSEK had a sister (Veronica) who in her time was regarded as one of the foremost musicians of her sex. She was a composer and wrote two concertos and several sonatas. Her married name was Cianchettini.

Pergolesi is best known to the general public by a melody known as *Nina* (Tre giorni son che Nina). Fate's little joke is that it is now believed upon good authority that the melody was really written by Logrenzio Vincenzo Ciampi, long since forgotten.

Scotson Clark, the composer of over five hundred pieces for organ and for piano, was a priest of the Church of England.

Muzio Clementi is said to have retained his technical ability far into his advanced years. He died at the age of eighty. The firm that he founded lived for nearly one hundred years.

THE following list is one made up largely of works submitted to THE ETUDE by their publishers. As with all music adapted from other races of primitive nature there must be much latitude of the imagination. The composers and collectors themselves admit that it is virtually impossible to put into modern notation, suitable for voice or performance upon the piano, many of the original aboriginal themes. Only those investigators who have spent much time with the tribes seem to get the real Indian flavor in the idealized arrangements.

The editor is reminded of an amusing experience he once had with a "Japanese Ballet" he had composed. After much reading of works upon Japanese themes, etc., he attempted the composition. While visiting a friend in whose home a Japanese butler and a Japanese cook were employed, he induced them to listen to the ballet. After a heated discussion in their native tongue, which lasted upwards of three hours, the butler solemnly announced: "It is with great sorrow that we bring to your intelligence that the music is not at all like Japanese music." It is not at all unlikely that many Indians would fail to identify some of the themes palmed off as Indian music. Some of them are purely of non-Indian origin, deserving the label given them by a witty New York critic, "cigar Indian" music.

We have purposely included in this list some music of an artistic character in which the composers have sought to create an Indian atmosphere, although they have not used Indian original themes. Moreover, we have even included such a work as a comic opera, which is a burlesque of *Pocahontas*, but still interesting for amateur groups. The list does not include the archeological works published by the Smithsonian Institution, nor pamphlets such as "Native Melodies for Use in Missionary Meetings," arranged by the Rev. Wm. Brewster Humphrey. Information regarding the United States Government investigations of Indian music may be obtained by writing to the Smithsonian Institution, Bureau of American Ethnology. THE ETUDE realizes that this list must be incomplete. For instance, it is impossible for us to find at this writing the publisher of Frederick R. Burton's *Songs of the Ojibway Indians* and *Hiawatha.*

Upon the standard books upon Indian music we present the following list prepared for THE ETUDE by the United States Office of Indian Affairs:

BOOKS ON INDIAN MUSIC

Indian Games and Dances, with Native Songs, by Alice C. Fletcher. (C. C. Birchard Co., Boston, 1916.)

Indian Melodies; eight songs, words and music, by Women's Board of Home Missions, Presbyterian Church. (156 Fifth Ave., New York.)

American Indian Folklore Music, by Rev. William Brewster Humphrey, Executive Secretary American Indian League, "Iveston," Stanton A, New Haven, Conn. (Eight songs by Miss Fletcher, Mr. Burton, Miss Curtis and Miss Densmore.) For concert purposes and missionary meetings.

Hopi Songs, by B. I. Gilman. (Houghton-Mifflin Co., Boston-New York, 1908.)

Indian Story and Song, by Alice C. Fletcher. (Small, Maynard & Co., Boston, 1900.)

The Traditional Songs of the Zunis, by Carlos Troyer. Seven songs, sheet music, popular for concert purposes. (For sale by Rev. Humphrey, above.)

Indian Music Lecture, by Carlos Troyer, published by the Theo. Presser Co.

Poem from Sioux and Chippewa Songs, by Frances Densmore.

The Path on the Rainbow, An anthology of songs and chants from the Indians of North America, edited by Geo. W. Cronyn. (Boni & Liveright, New York, 1918.)

The Indian's Book, by Natalie Curtis. (Harper & Bros., New York, 1907.)

American Primitive Music, by Frederick R. Burton. 372 pp., including 74 pp. music. 28 Ojibway songs. First part of book is discussion of Indian music, including history, scales, rhythm, structure, native use, art value of songs, and Ojibway songs and stories. Second part of book Ojibway songs, suitable for concert purposes.

Bulletins Nos. 45 and 53, Bureau of Ethnology, Smithsonian Institution. Chippewa Music, Vols. I and 2, by Frances Densmore.

Bulletin No. 61, Bureau of Ethnology. Teton Sioux Music, by Frances Densmore.

C. C. Birchard & Co.
VOCAL.

Whiteley, Bessie M.
Hiawatha's Childhood (An Operetta).

Breitkopf & Härtel.
PIANO.

Macdowell, Edward.
From an Indian Lodge (from Woodland Sketches).
Indian Suite.

The John Church Co.

Cadman, C. W.
To a Vanishing Race.

Mueller, E. A.
Indian Papoose.

Pabst, Henry.
Oconto Ripples (from an Indian Suite).
Poysippi (from an Indian Suite).
Spirit Falls (from an Indian Suite).
Wiota (from an Indian Suite).

Sousa, John Philip.
The Red Man.
Pocahontas's Daughter.

Rochelle, Robert.
Little Indians' Slumber.
The Fire Dance.
Morevain Game.
Prairie Flower's Dance.

Oliver Ditson Co
SONGS.

Busch.
Chibiabos.
Death of Chibiabos.
Gitche Manito.
Greeting of Hiawatha.
Onaway Awake.
Indian Lullaby.

Laoubs.
Laughing Water.
Little Papoose.
The Scalp Dance.
PIANO.

Grunn.
Tonalonwa (Indian style).

Carl Fischer.
SONG.

Lester, William.
Trail to the Shadow Land.
PIANO.

Skilton, C. S.
Three Indian Sketches:
(a) Kickapoo Social Dance.
(b) Sioux Flute Serenade.
(c) Winnebago Revel.
ORCHESTRA.

Grunn, Homer, arr. by Tobani.
Desert Suite.

Herman, A.
Tomahawk Dance.

Lake, M. L.
Indian Love Song.

Skilton, C. S.
Deer Dance.
Primitive American Suite: Deer Dance, Gambling Song, Sioux Flute Serenade, War Dance, Winnebago Revel.
War Dance.

Wheelock, D.
Suite Aboriginal.
BAND.

Busch, Carl.
Chant from the Great Plains (Edwin Franko Goldman Prize Composition).

Skilton, C. S.
Deer Dance.
War Dance.

J. Fischer & Bro.
VOCAL.

Browne, J. Lewis.
An Indian Dance (Two Part Chorus).

Edmonds, Fred. and Johnston, Edward F.
Pocahontas (Operetta on an Indian subject).
PIANO.

Browne, J. Lewis.
An Indian Dance.

Lane, Eastwood.
Five American Dances.

H. W. Gray Co.
SONGS.

Busch, Carl.
The Last Taschastas.

Coleridge-Taylor.
Onaway! Awake, Beloved! (Hiawatha.)

Wilk.
Indian Lullaby.
CANTATA.

Busch, Carl.
The Four Winds (using original Indian airs).

Novello, Ewer & Co.
VOCAL.

Coleridge-Taylor, Samuel.
Hiawatha (Cantata on Indian Subject):
(a) Hiawatha's Wedding Feast.
(b) The death of Minnehaha.
(c) Hiawatha's Departure.

Theodore Presser Co.
SONGS.

Lieurance Thurlow.
Aoub—Love Song from the Red Willow Pueblos.
At the Sundown.
By the Waters of Minnetonka (Violin and Flute ad lib.).
By the Weeping Waters.
Canoe Song (with flute).
Dying Moon Flower.
From Ghost Dance Canyon.
From an Indian Village.
Her Blanket—from the Navajo.
Hymn to the Sun God.
In Mirrored Waters—from the Sioux (with flute ad lib.).
Indian Bird Song—Skil-lil-lil-la.
Love Song—from the Red Willow Pueblos.
Lullaby.
My Lark, My Love—Where the Papoose Swings.
My Silver-throated Fawn—Sioux Love Song.
Nine Indian Songs (Collection).
O'er the Indian Cradle—Where the Papoose Swings.
Owl's Bleak Call, The—At the Foot of the Mound, No. 2 (Sop. with flute ad lib.).
Pakoble—The Rose.
Pa-Pup Ooh—Dear Flower.
Rainbow Land (with violin and 'cello ad lib.).
Red Birds Sing O'er the Crystal Spring, The—At the Foot of the Mound, No. 1 (Sop. with flute ad lib.).
Rose of an Indian's Grave, A.
Rue (violin or flute obbligato).
Sacrifice, The.
Sioux Serenade, A (with flute ad lib.).
Songs of the North American Indians (collection).
Spirit of Wauna, The.
Weaver, The—The Blanket—Her Rosary.
Wounded Fawn (two keys).

PIANO.
By the Waters of Minnetonka.
By the Weeping Waters.
Indian Flute Call and Love Song.
Indian Suite.

VIOLIN AND PIANO.
By the Waters of Minnetonka.
Four Indian Melodies (collection).
'CELLO AND PIANO.
By the Waters of Minnetonka.

MIXED VOICES.
By the Waters of Minnetonka.
Lullaby.
Love Song.
My Lark, My Love.

WOMEN'S VOICES.
Indian Spring Song (three-part chorus).
My Silver-throated Fawn (two-part chorus).
Love Song (four-part chorus).
Pakoble—The Rose (three-part chorus).

Troyer, Carlos.
Traditional Songs of the Zuni Indians:
Apache Medicine Chant.
Coming of Montezuma.
Festive Sun-Dance of the Zunis, The.
Great Rain-Dance of the Zunis, The.
Hunting Song of the Cliff-Dwellers.
Hymn to the Sun.
Incantation upon a Sleeping Infant.
Indian Fire-drill Song, "Ura Kura."
Invocation to the Sun God.
Lover's Wooing, or Blanket Song.
Midnight Visit to the Sacred Shrine.
Sunrise Call, The, or Ebon Song.
Sunset Song.

INSTRUMENTAL.
Ghost Dances of the Zunis (violin acc. ad lib.).
Kiowa Apache War Dance.
Zunian ("Koko-shi")—Clown Dance.
Two Zunian Melodies—
(a) Awakening at Dawn.
(b) Recall of the Hunters.]

G. Schirmer (Inc.).
VOCAL.

Curtis, Natalie.
Songs of ancient America. Three Pueblo Indian corn-grinding songs.
Victory Song. Words and music based on part of an original ceremonial Indian melody of the Pawnee Indians. For chorus and mixed voices.

INSTRUMENTAL.

Farwell, Arthur.
American Indian melodies. Edited and arranged for the piano, with an introduction, by Arthur Farwell. Op. 26:
Approach of the Thunder God.
Choral.
Ichibuzzi.
Iuketunga's Thunder Son.
The Mother's Vow.
The Old Man's Love Song.
Song of Deathless Voice.
Song of the Ghost Dance.
Song of the Leader.
Song to the spirit.
From mesa and plain. Five pieces. Op. 20:
Navajo War Dance.
Pawnee Horses.
Plantation Melody.
Prairie Miniature.
Wa-Wan Choral.
Impressions of the Wa-Wan ceremony of the Omshus Op. 21.

Loomis, H. W.
Lyrics of the Red-man. Op. 76. Book 1:
Music of the Calumet.
A Song of Sorrow.
Around the Wigwam.
The Silent Conqueror.
Warriors' Dance.
Lyrics of the Red-man. Op. 76. Book 2:
Prayer to Wakonda.
On the War-Path.
Ripe Corn Dance.
Evening at the Lodge.
The Chattering Squaw.
Scalp Dance.
The Thunder God and the Rainbow.
The Warrior's Last Word.

Arthur P. Schmidt Co.
VOCAL.

Metcalf, John W.
Jibiwanisi (low or high voice).

PIANO.

Grant-Schaeffer, G. A.
"Tales of the Red-Man."
How the Rabbit Lost His Tail.
In Her Canoe.
Little Pupoose.
Old Indian's Lament, The.
Puk-Wudjies Dance.
Woo-ing.

Clayton F. Summy Co.
PIANO.

Miller, Horace A. Arranged
Melodic Views of Indian Life (Collection). for the piano).

Mokrejs, John.
An Indian Idyll.
From a Tuma Pow-wow.
Old Chief Metantakwa.

White-Smith Co.
SONGS.

Cadman, Charles Wakeman.
From the Land of the Sky-Blue Water.
He Who Moves in the Dew.
Her Shadow, Canoe Song (Shanewis).
I Found Him in the Moss.
Spring Song of the Robin Woman (Shanewis).
The Doe-Skin Blanket.

Nevin, Arthur.
Indian Lullaby.

SONG CYCLES.

Cadman, Charles Wakefield.
Four American Indian Songs.
From Wigwam and Tepee.

VOCAL DUET.

The Warrior Departs (soprano and baritone).

FOUR-PART SONGS—OCTAVO.

Four American Indian Songs (men's voices).
Four American Indian Songs (women's voices).

GRAND OPERA.

Shanewis.

PIANO SOLOS.

Intermezzo (Shanewis).
Prelude (Shanewis).
Wah-Wah-Tay-See (Little Fire-fly).

PIANO CYCLES.

Idealized Indian Themes.
Thunderbird, The.

ORGAN.

Cadman-Eddy.
From the Land of the Sky-Blue Water.

VIOLIN AND PIANO.

Cadman, Charles Wakefield.
Wah-Wah-Tay-See (Little Fire-Fly).

Cadman-Yost.
From the Land of the Sky-Blue Water.

'CELLO AND PIANO.

Cadman-Hambourg.
From the Land of the Sky-Blue Water.

Willis Music Co.
VOCAL.

Bliss, Paul.
The Mound-Builders (An American Cantata for Chorus, Soprano, Alto and Bass).
The Feast of the Red Corn (An American Indian Operetta).

Note—In each of the above works the composer has introduced Native Indian Themes.

AVAILABLE TALKING MACHINE RECORDS OF INDIAN MUSIC.

These records have been issued by the Victor Talking Machine Company, under the direction of Mrs. Frances E. Clark, head of the National Department.

ORIGINAL—SUNG BY INDIANS.

Gambler's Song—Glacier Park Indians (Blackfeet Tribe).
(Reverse)—Navajo Indian Songs (Tom-Tom Accompaniment) ..... *Geoffrey O'Hara*
Medicine Song—Glacier Park Indians (Blackfeet Tribe).
(Reverse)—(*a*) White Dog Song, (*b*) Grass Dance. Glacier Park Indians (Blackfeet Tribe).
Penobscot Tribal Songs (Traditional) ..... *Princess Watohwaso*
(Reverse)—(*a*) Pauppooh (Pueblo Farewell Song). (*b*) The Sacrifice (Indian Mourning Song) ..... *Princess Watohwaso*

ADAPTATIONS OF INDIAN THEMES.

By the Weeping Waters (Thurlow Lieurance) ..... *Princess Watohwaso*
(Reverse)—(*a*) Aooah (Pueblo Love Song), (*b*) Her Blanket (Navajo Song) (Lieurance) ..... *Princess Watohwaso*
By the Waters of Minnetonka (Thurlow Lieurance) ..... *Princess Watohwaso*
(Reverse)—Sioux Serenade (Thurlow Lieurance) ..... *Princess Watohwaso*
(*a*) Hiawatha's Childhood—Ewa-yea! (*b*) Wah-wah-taysee (from "Hiawatha's Childhood") (H. W. Longfellow-Bessie M. Whiteley) (with piano and strings). *Elsie Baker*
(Reverse)—(*a*) By the Shores of Gitchie Gumee, (*b*) Then the Little Hiawatha (from "Hiawatha's Childhood") (H. W. Longfellow-Bessie M. Whiteley) (with piano, violin and flute) ..... *Orcutt-Wheeler-Dunlap*

IDEALIZATION OF INDIAN THEMES.

From an Indian Lodge (from "Woodland Sketches" of MacDowell) ..... *Sousa's Band*
Indian Lament (Dvořák Kreisler) ..... *Kreisler*
Largo (from "The New World" Symphony) (Dvořák) ..... *Victor Concert Orchestra*
Little Firefly (Charles W. Cadman) ..... *Maud Powell*
From the Land of the Sky-Blue Water (from "American Indian Songs") (Eberhart-Cadman) ..... *Florence Hinkle*
Natoma—Dagger Dance (Herbert) ..... *Victor Herbert's Orchestra*
Natoma—Spring Song (Herbert) ..... *Alma Gluck*

How Many Parts are There?

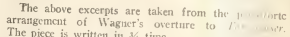
By Chas. Johnstone, Mus. Bac.

In no other point in music is there such a widespread lack of understanding as in the matter of *time*. How few pupils, when called upon to count a passage, can promptly and accurately do so. In a general sense this arises from a lack of knowledge of general principles.

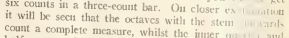
But in a specific examination it has two causes.

The first of these is a hazy and confused idea of the Time-Signature, and its meaning. How very few grasp the fact that it is the *lower figure* of the Time-Signature that is all-important. It is what might be termed the "Commercial" indicator in music. In commerce, wood is sold by the cord, coal by the ton, cloth by the yard and meat by the pound. A clerk, till he knows the price of one cord, ton, yard or pound, cannot sell five or ten. Two things that the clerk must know are the standard selling price of the goods and the value of every coin presented to him. Otherwise he is very apt to cheat either his employer or his customer if they do not watch him.

The music student must know what is the standard value of a count and also the kind and value of the note he is looking at. Now, it is just this lower figure of the Time-Signature that shows the standard price of a count. Till the pupil knows what kind of a note gets one count, how can he know what kind would get two, three or four counts? If the lower figure is 2, 4 or 8, it shows that a half, quarter or eighth note respectively gets one count. Having found out that, he should, before starting to count a passage, have a clear conception of the relative values of all other notes. Thus, supposing the lower figure to be 4, he should, *before starting*, grasp the following relative values:



Or supposing the lower figure to be 8, then



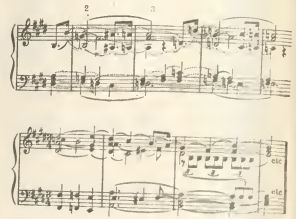
etc. Other figures will be read in a similar manner. Till this is fully grasped there are sure to be mistakes.

The number of counts in a bar, as indicated by the upper figure, is of minor importance, save in knowing the class of time used and its consequent rule of accent. It is more important for a clerk to know the price of one yard of cloth than to know how many yards there are in the piece. He cannot sell more yards than the piece contains. You cannot put four quarts into a three-quart measure, nor can you get four counts in a three-count measure. So, as already stated, it is the *lower* figure that measures and is all-important.

Two or More Parts

But while this is the foundation of all time in music, there is another very important difficulty in the path of the pupil. This occurs where there are two or more parts moving together on the same staff. The first thing to be done in this case is to find out how many parts there are and then be sure to count the different parts individually and collectively. I make all of my pupils commit the following rule to memory: "*Each note in each part lasts till the next note comes in the same part.*" You cannot count a note in one part to a note in another part. Not only in the counting of the parts does confusion arise, but also through the sympathy of the fingers with each other in the playing. Because a note is released in one part, a finger, holding a note in another part, is very apt to come up, too, though the time of that note is not completed. It is just a matter of *finger sympathy*. This is difficult to overcome, but *must* be done.

An illustration will make the matter of individuality of parts clear.



The above excerpts are taken from the pianoforte arrangement of Wagner's overture to *Die Meistersinger*. The piece is written in ⅔ time.

In measures 2 and 4 it would seem as though there were six counts in the measure. But you cannot get six counts in a three-count bar. On closer examination it will be seen that the octaves with the stem turned upwards count a complete measure, whilst the inner quarter and half notes with the stems downwards also form a complete bar. Hence we have two parts on each staff proceeding simultaneously. An important point for the student to remember is that in *pianoforte* music the number of parts may change at any time. For instance, in bar 3 in the treble, for the first two counts, there are three parts moving together, but on the third they have merged into one part only. In the bass of the same measure on the first two counts there are three parts, whilst on the third count there are four parts. As the dotted half note is a complete bar in itself, it cannot come in after the quarter-note D, where would be four counts in a three-count measure. Therefore the two Ds both come in on the first count, but representing two different parts, each of which is a complete measure. I have drawn a line, showing the continuity of each part in both excerpts. The great point, then, in counting is first to find out how many parts there are moving together. If this is done, the counting becomes easy, but a clear idea must be kept, so that "*each note in each part* may last till the *next note* comes in the *same part*," quite independently of what the other parts are doing.

Speed in Practice

Generally speaking, the more slowly an idea is presented to the mind the better it will be grasped, for this gives more chance to observe and inwardly digest it. Most people don't practice nearly slowly enough, especially when trying to cure mistakes. Suppose, for example, you have a pupil who has always stuck the fifth finger in the air while playing scales. Make him play slowly, note by note, lowering the finger whenever it seems disposed to jump up. After a certain time, a new habit of keeping the finger down will be formed naturally; but, if instead, he goes on practicing rapidly the mind never has a chance to make this new habit, and the "gramophone" part of it will throw the finger upwards in the same old way every time.

As you practice observe the sizes, shapes and patterns of intervals, chords and runs. If an artist does not observe what a thing is like, he cannot hope to draw it correctly; nor can you play a thing correctly until you understand what the notes are and in what order they come; what curve, line or mass they make upon the keyboard. NEVER "BLUFF" A DIFFICULT PASSAGE; UNDERSTAND IT, and you will soon remember it and reproduce it as easily as the simpler forms. If at first it seems uncomfortable to the hands, remember the law of growth, and don't be impatient or despairing. All that is needed is patient repetition, and in due course the necessary muscular development will come.

But remember this: Although you practice slowly, LET THE MOVEMENTS THEMSELVES BE QUICK, or your touch will be sluggish and the tone dull, and when later on you wish to play fast, the fingers will rebel against the endeavor to hurry them. THINK as long as you like, in order that you may make the correct movement; then make the movement quickly, immediately placing the hand in position for whatever comes afterwards as far as is possible. By this means when you desire to play your passage rapidly the quick, necessary movements will present no difficulty.—E. Douglas Taylor, in *Successful Practice*.

The Teachers' Round Table

Conducted by N. J. COREY

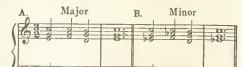
This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department.

Full name and address must accompany all inquiries.

Minor Scales

"Can you give me an easy method for explaining the minor scales, melodic and harmonic, to a pupil who has great difficulty in understanding them."—T. E. L.

With young pupils little can be done in explaining the theoretical construction of scales. Simply the arbitrary manner of their building up, with as much additional information as you think best from time to time, as they become advanced enough to understand it. You have doubtless taught the construction of the major scales by steps and half-steps. It is a good plan to have them sing the eight degrees until they know them thoroughly and can feel the leaning of the seventh step to the eighth or tonic. Playing the three common chords, tonic, dominant and subdominant, will make them feel the interrelationship of the various degrees. The following cadence of A is a good one to adopt for this purpose:



Teach your pupil to play this, commit to memory and transpose it into other keys. This you will find a very simple matter, after it is once committed. Now take the tonic chord (using C major at first, of course), and show that lowering the third degree of the scale makes the chord minor. Practice her in this until she feels the difference. There are some pupils who at first cannot tell any difference. Then show her that in the sub-dominant chord, lowering the sixth degree of the scale makes it minor also. Play the two chords in alternation until the effect is realized, alternating frequently with the major. Then the whole cadence as at B. Now show that in building the minor scale the E and A will be one-half step lower than in major. After she has learned it, tell her that its name is harmonic minor, because derived from the three harmonies in the cadence.

Next tell her that in melody playing the leap from B to A flat, and vice versa, was found to be a little awkward. Therefore when the melody ascended the A flat was cancelled, the scale then being just as in major at that point. When the melody descended a different compromise was made. A flat was left, and as upward lean of the leading tone was not needed, B was lowered to B flat, or one half step. I think this will provide all the information necessary, and it is simple. Personally, I postpone the scale practice of the melodic minor scales to a future date, confining the practice to the harmonic minors.

Anatomy of Hand

"I am a young piano teacher and would like to know if study of anatomy of the hands would be of much help in selecting the right kind of studies for the different needs of my pupils? If so, where can I get the works to study from?"—B. J.

The study of hand anatomy will help you to the same extent as any topic by means of which you increase your store of general knowledge, and add authority to your efficiency. I know of no book aside from any first-class anatomy and physiology. Specifically it will be of no direct assistance to you in selecting studies. Your greatest help in this will lie in a close watching of your pupils' hands and fingers, a shrewd determination of their exact condition and any deviation from correct and supple action. The proper handling of this, however, will pertain more to special technical exercises for given conditions than for any book of etudes, even though occasionally an etude will be needed for covering certain defects. Some pupils will be interested in the names of muscles, such as extensor and flexor, others not. They all need to be apprized more as to conditions than names. As a general practice it is better to let the pupil become thoroughly acquainted with the thing, or condition, before learning the name. All revision in piano teaching methods tends in this direction. Meanwhile, as a progressive teacher there will never be any danger of your adding too much to your store of knowledge, and oftentimes you will find use for isolated facts at the most unexpected moments.

A National Compendium

"Will you kindly tell me who are THE modern composers of to-day in the following countries: American, English, Russian, Italian, Spanish, French, Belgian, Austrian, Irish and Yiddish? Contemporary composers and their best compositions and where they can be secured?"—R. M.

To name you the best compositions of these composers would run far beyond any space that we have at command. Furthermore, many of the compositions are operatic or orchestral, which is probably foreign to your desires. If you will send the list of names to the publisher, he will doubtless send you examples of piano compositions and, perhaps, arrangements for piano. I am afraid I should get into trouble if I should try to tell you who might be the leading American composers, there are so many of them. We really have a very imposing list of fine composers. MacDowell, of course, holds the lead; but, as you know, he is dead. In the public eye now are Henry Hadley, Charles Wakefield Cadman, Frederiek Converse, Edgar Stillman Kelley, Thurlow Lieurance in the field of orchestra and opera. The piano composers are legion. If you will read The Etude steadily and carefully you will gradually become posted as to who they are, for they receive frequent mention from time to time. English: Sir Edward W. Elgar, Granville Bantock, Frederick Delius, Cyril Scott. Russian: Igor Stravinsky, Sergei Rachmaninoff, Ippolitoff-Ivanoff. Italian: Giocomo Puccini, Enrico Bossi, Alfredo Casella, Giovanni Sgambati, Pietro Mascagni. Spanish: Enriques Granados, who lost his life in the Lusitania disaster. French: Camille Saint-Saëns, Vincent d'Indy, Maurice Ravel, C. M. Widor, Gabriel Pierne. Belgian: Jan Blockx, Edgar Tinel. Austrian: Arnold Schonberg, Erich Korngold. Irish: C. Villiers Stanford. Yiddish is not a race but a composite language, spoken originally by the foreign Jews in London and afterwards in New York. Yiddish plays have attracted a great deal of attention and been brought into great artistic prominence during the past winter. Prominent Jewish composers are Leo Ornstein and Ossip Gabrilowitsch. This is by no means a complete list of even the conspicuous composers in these countries.

Working Material

"1. What studies are good to use in connection with the *Standard Graded Course*, Books I, II, III and IV?

"2. What exercise books should one use to develop speed?

"3. When would you begin the practice of scales? Some teachers begin them at once, others never. I have several pupils in the second and third grades who have come from other teachers, and who have never had a scale.

"4. Please suggest some books of classical, and semi-classical pieces for the first four grades."—L. N.

1. With the first grade you will need a little in the way of etudes. If you use the *Beginner's Book* and the *Student's Book*, or the *First Steps in Piono Playing*, you will have technical grounds amply covered. At the second grade you may begin the Czerny-Liebling *Selected Studies*, in some cases omitting some of the earliest numbers, which will have been already covered. In the third grade the second book of Czerny-Liebling will be in order, and also Heller's Opus 47. In fourth grade finish Book II of Czerny-Liebling and take up Heller, Opus 46 and 45. There are some in all the Heller books that may he wisely omitted. With musicianly pupils the *First Study of Boch* may be taken in the third grade, and the *Little Preludes* in the fourth. Pupils with little talent and little interest will be repelled by these.

2. Speed may be developed by the practice of scales and arpeggios, and velocity studies such as are found in Czerny-Liebling. It is a good plan to take a specially excellent velocity study and keep it going for many weeks.

3. Scales should be started as soon as the pupil is fairly under way, with a feeling for right hand and finger conditions.

4. There is little line of demarcation between classic and semi-classic in first grade. *Standard Compositions*, and also *Standard First and Second Grade Pieces*, by Mathews, will please you for first grade. *Standard Compositions* may be had for Grades I, II, III, IV and V. It contains both classic and semi-classic selections. *First Recital Pieces* in Grade II is excellent. In Grade III you can use Landon's *First Studies in the Classics*, the word studies not being used in the sense of etude in this case. In the fourth grade you have Mathew's *Standard Compositions*, and you will enjoy the *Modern Student*. The publisher's list of albums for those who prefer to get their music in this way is a large and growing one, and by the "on sale" plan you can inform yourself of other books you may need.

Making a Beginning

"I have just started to teach, and would be glad if you would answer the following questions:

"1. I have a pupil whom I have started with the *Standard Graded Course*. Are there other studies that I should be using with these?

"2. When should he begin scales?

"3. How long should he study the first book before going to the next?

"4. What is the secret of teaching technic correctly?"—W. D.

1. With small children you would better begin with *Beginner's Book*, following with the *Student's Book*. These also work well with older pupils. *First Steps in Piano Playing* is used a good deal with older students, especially those who have already had a few badly given lessons and need a new beginning. The first book of the *Standard Graded Course* may be begun after the pupil is fairly under way, and when using these in conjunction, experience will show you what omissions may be made under given conditions. When you reach the second book of the *Standard Graded Course* you may also use Czerny-Liebling *Selected Studies*. Study the back numbers of the Round Table. Study everything in every Etude that pertains to your work as diligently as though it were a lesson for which you had paid ten dollars. A recent article in Round Table entitled "Step Next," will give you information. There are many repetitions in questions to Etude, but we are patient with them because we realize that there are thousands of new subscribers every year who have no access to back files. Every beginning teacher encounters the same difficulties. The first and most difficult is acquiring experience.

2. The scales may be begun as soon as the pupil has learned to shape and use hands and fingers correctly in proportion to the amount of study he has done. First give the thumb-crossing exercises. Then follow with scales in one octave. Learn first the major scales, playing in two octaves as soon as they are learned in one. The minor scales should not be introduced too soon, as they tend to confuse. Here again you need experience to determine by the amount of talent in student what next step should be.

3. Until it is finished properly. The time depends on ability and amount of daily practice.

4. Thoroughly understanding it yourself in its minutest detail, and having the ability to communicate knowledge to others, and also to know when they have learned one step properly so as to be ready for the next.

Recent Developments in the Study of Indian Music

By FRANCES DENSMORE

The following article is published from the proceedings of the Nineteenth International Congress of Americanists of Washington

THE development of many sciences is dependent, to some extent, on the development of the instruments used in making their observations. On the accuracy of these instruments depends the accuracy of the science, though mechanical means are aided by the experience and intelligence of the observer.

The first method of studying Indian songs consisted in writing them down by ear. Indian songs were thus preserved by Miss Alice C. Fletcher, Dr. Hoffman, Dr. Boas, and Mr. Mooney, while Dr. Stumpf and Dr. Theodor Baker represented the foreign investigators in the field. But the invention of the phonographic recording apparatus marked an epoch in the work. It then became possible to hear a song over and over, and to compare renditions of a song by several singers. Miss Fletcher at once availed herself of this aid and used the phonograph in recording Indian songs during the latter part of the eighties, and Dr. Fewkes demonstrated its use on Indian songs at a meeting of the National Academy of Sciences at Boston, in 1891. Since that time a very large number of Indian songs have been recorded on the phonograph, and it has become customary for ethnologists to make phonographic records of the songs which occur in the myths or ceremonies under study. This preserves the songs for future examination and has become an important phase of the study of Indian music.

Since the introduction of the phonograph its mechanism has been steadily improved, but the transcription of the songs must still be done by ear. Looking forward to the further development of this study, it seems probable that the next epoch-marking invention will be that of a device for transcribing the songs. Such a device would eliminate the personal equation and show us mechanically the number of vibrations in each tone produced by the Indian; it would prove or disprove much that is now a matter of speculation and might justify the use of special notation, or a minutely graded scale, for the graphic representation of Indian singing. For several years this problem has riveted the attention of students, and it seems to be approaching solution.

The work of the writer consists in the recording, transcription and analysis of Indian songs, five tribes having already been studied. The method of the work is as follows: A phonograph is taken to the Indian reservation and songs are there recorded by the Indians. The next step is the transcription of the songs in ordinary musical notation, the pitch of each tone being indicated as nearly as possible on the lines and spaces of the musical staff. The only special signs used are a plus or a minus sign, placed above a note to indicate a considerable deviation from pitch.

Having recorded and transcribed the songs, the next step in the work consists in their analysis by a system that the writer has developed during the recording and observations of about one thousand songs. This system of analysis reveals many peculiarities of the songs, but only three will be considered here. The first peculiarity to be shown is melodic in character and suggests a feeling for a fundamental tone and its principal overtones.

In demonstrating this we will proceed from the familiar to the unfamiliar and briefly note the structure of the musical system of the white race, with which we are to compare the music of the Indian. The group of Indian songs to be used in this comparison comprises six hundred songs collected among the Chippewa and Sioux.

In the musical system of the white race the principal intervals are the octave and

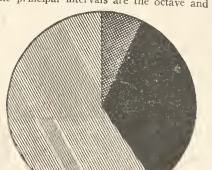


Diagram 3.—Rhythmic unit. Diagonal shaded area (60 per cent.)=songs containing one rhythmic unit. Cross-hatched area (7 per cent.)=songs containing two or more rhythmic units. Black area (33 per cent.)=songs containing no rhythmic units.

the dominant. These intervals are not arbitrary, but had their rise in the laws of acoustics. The overtones of a fundamental were demonstrated a generation ago, and the first three overtones are the octave, twelfth, and fifth; the twelfth being the the dominant in the upper, and the fifth in the lower, octave. The work of comparison was as follows: The keynote of each of the Indian songs under analysis was determined by the test of the ear; the songs were then examined to determine the relation of the first tone to the keynote (tonic). It was found that 21 per cent. begin on the octave, 23 per cent. on the twelfth, and 24 per cent. on the fifth, the latter class comprising songs having a compass of fewer than twelve tones. It was further ascertained that 5 per cent. of the songs begin on the keynote; thus 73 per cent. of the six hundred songs begin on the keynote and its first three overtones. Next in importance to the octave and dominant may be placed the third of the scale, and it is interesting to note that 12 per cent. of the songs begin on this interval, which is called the *tenth* in songs having a compass of ten tones above the keynote, and the *third* in songs of smaller compass. These percentages, as well as those of songs beginning on other intervals, are shown in the accompanying Diagram 1:

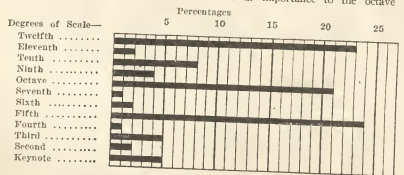


Diagram 1.—First note of song—its relation to keynote

On examining these songs to determine the final tone, it is noted that 61 per cent. of the songs end on the keynote. It is further noted that 25 per cent. have a compass of twelve tones, beginning on the dominant in the upper octave and ending on the keynote. These melodic peculiarities suggest a feeling for the keynote and its three principal overtones.

The second melodic peculiarity to be considered is the prominence of the minor third. It is a familiar saying that "Indian music is in minor keys," or that "Indian music has a weird, minor sound." This is a popular impression, and as it is held by many people we may be permitted to use it as a starting point, and to make a careful examination of our group of six hundred songs in order to determine whether the impression is founded on fact.

After deciding on the keynotes of the several songs, the writer divided them into groups of major and minor tonality according to the interval between the keynote and the third. As a result of this test it was found that 50 per cent. of the songs were major in tonality or, to use the common musical terminology, were in major keys. This shows that the popular impression was not due to the "keys" of the songs. A table was then prepared showing all the intervals occurring in the songs. These numbered more than 16,000, and the minor third constituted 30 per cent. of the entire number; indeed, it was the most frequent interval, except the major second, which was often used as a passing tone, having slight melodic importance.

The frequency of occurrence of the principal intervals in these songs is shown in Diagram 2, the minor second comprising 3 per cent., the major second 41 per cent., the minor third 30 per cent., the major third 10 per cent., and larger intervals 16 per cent. of the number of progressions.

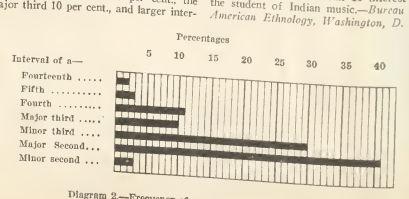


Diagram 2.—Frequency of occurrence of certain intervals

Continuing this analysis, the entire number of intervals was expressed in terms of a semitone by multiplying the number of occurrences of each interval by the number of semitones it contains and combining the result. From this total (48,805 semitones) the average interval was computed and found to contain 3.02 semitones. As a minor third contains three semitones, it is seen that the average interval in these songs is approximately that interval. From these observations it appears probable that the "minor sound" of Indian songs is due to the prominence of the interval of a minor third.

We will now proceed to a third peculiarity of Indian music as shown by the analysis of six hundred Chippewa and Sioux songs. This peculiarity is rhythmic, and consists of a short unit of rhythm, repetitions of which occur in the song; these repetitions, frequently interspersed with other phrases, give a rhythmic completeness to the melody. Sixty per cent. of the songs under analysis contain one rhythmic unit, and from two to five rhythmic units occur in slightly more than 7 per cent. of the songs. In many instances the rhythmic divisions in the first unit are reversed in the second, and in songs containing two or more rhythmic units there is usually a similarity between all or a portion of them, though each retains its own individuality and is accurately sung. Diagram 3 indicates the frequency with which rhythmic units occur in Indian songs under analysis.

Having concluded the consideration of two melodic and one rhythmic peculiarity of Chippewa and Sioux songs, the writer would briefly describe a test of pitch discrimination made among Chippewa and Sioux during the summer of 1915. The principal purpose of the test was to determine how accurate Indians. The test was made by means of a set of eleven tuning-forks, the [illegible] fundamental fork having a pitch of 435 vibrations (A above middle C, international pitch), and the remaining forks tuned respectively 2, 3, 4, 5, 8, 12, 17, 24 and 50 vibrations higher. Two forks were sounded in quick succession, and the Indian was asked to state which seemed to him to be the higher in pitch. Twenty-five Indians were subjected to the test, in which a wide variety of intervals was used. At the opening of the test it was presented in a simple form, the fundamental fork being followed by one having a tone 20 vibrations higher. The unhesitating reply was that the second was the higher tone. The test was then made more difficult; for instance, if an Indian showed a perception of five or six vibrations he was given series similar to the following: 8:3; 12:17; 12:8; 17:23. If he responded correctly in a majority of such sequences the interval would be reduced. Many correct replies were given on intervals of nine and two vibrations, and a few could discern the higher of two tones having an interval of only half a vibration. However, the lowest interval on which an individual Indian could be considered sure in his perception was three vibrations, or one-eighteenth of a tone. Others showed a limit in pitch discrimination of five vibrations, or one-eleventh of a tone.

The method used in these tests was that of Prof. C. E. Seashore, of the State University of Iowa, who kindly examined the record of the tests and expressed the opinion that the abilities shown by the Indians were about as good as would be found among average American whites under similar conditions.

This is a subject for further investigation, and is one of the many questions which open large and full of interest to the student of Indian music.—*Bureau of American Ethnology, Washington, D. C.*

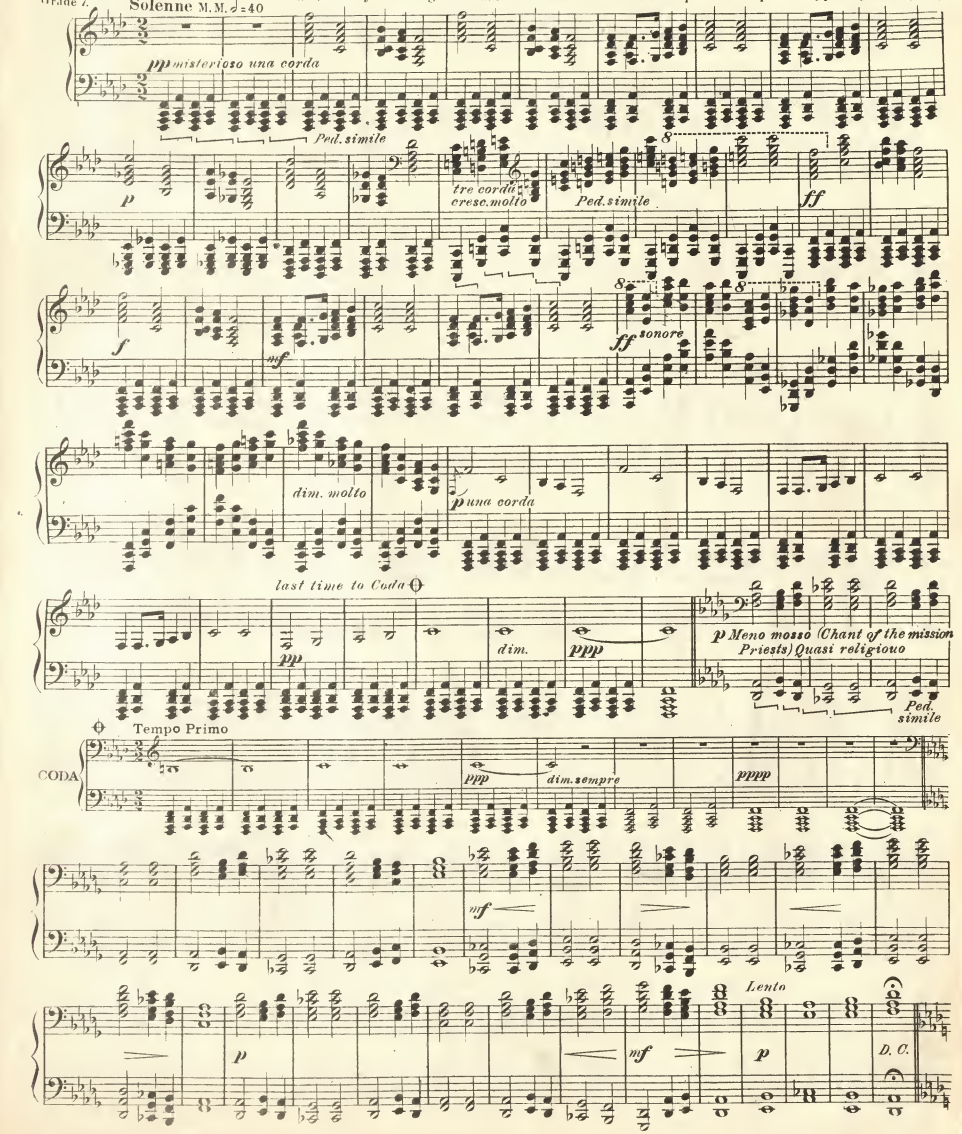
MARCH OF THE INDIAN PHANTOMS

E. R. KROEGER

These themes are original with Mr. Kroeger, but they have the genuine Indian character. The whole atmosphere of the piece is typically aboriginal.

Grade 7.

Solenne M. M. ♩= 40



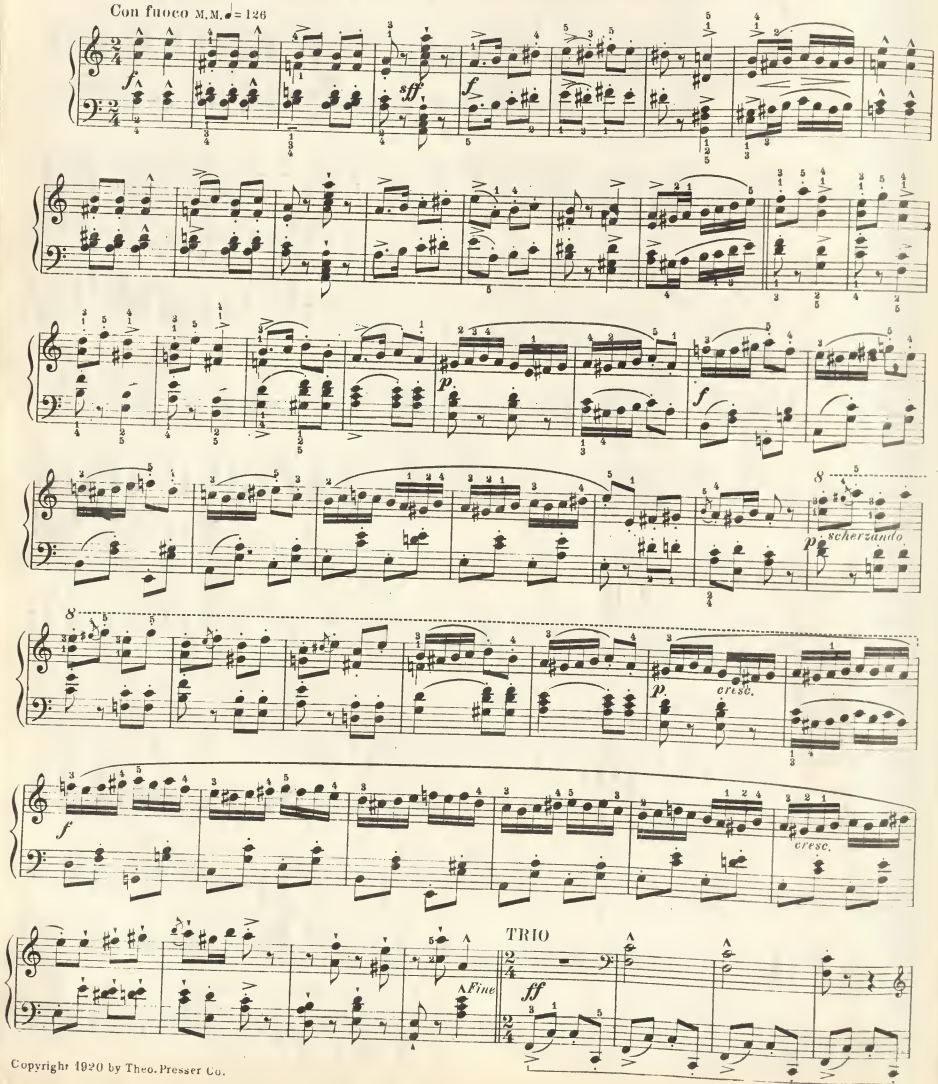
GIPSIES

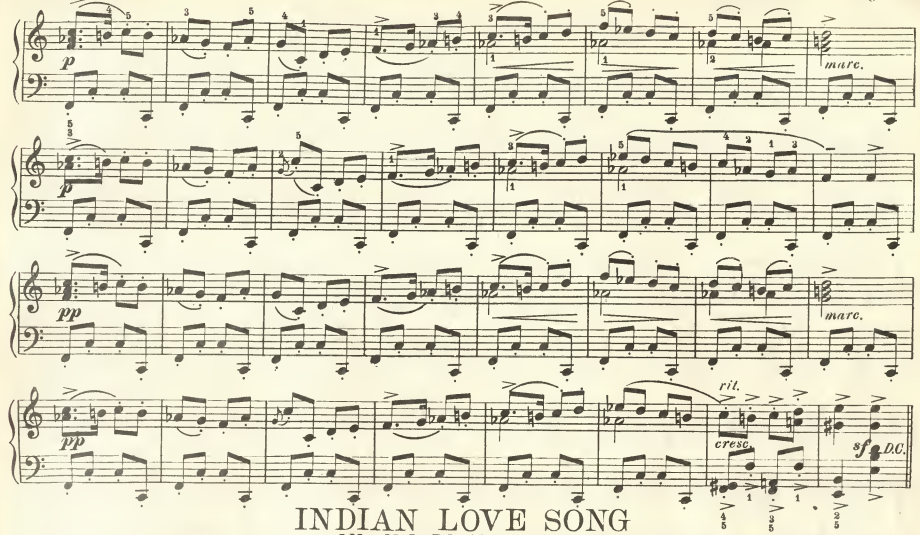
TZIGANES

ED. POLDINI, Op.86, No.3

From Mr. Poldini's most recent *opus*, a set of three pieces in Gipsy style. To be played brusquely and with fire, in the manner of a Hungarian *csardas*. The melody in the *Trio* is based upon that form of the Minor known as the Hungarian Scale. Grade 4

Con fuoco M.M. ♩= 126





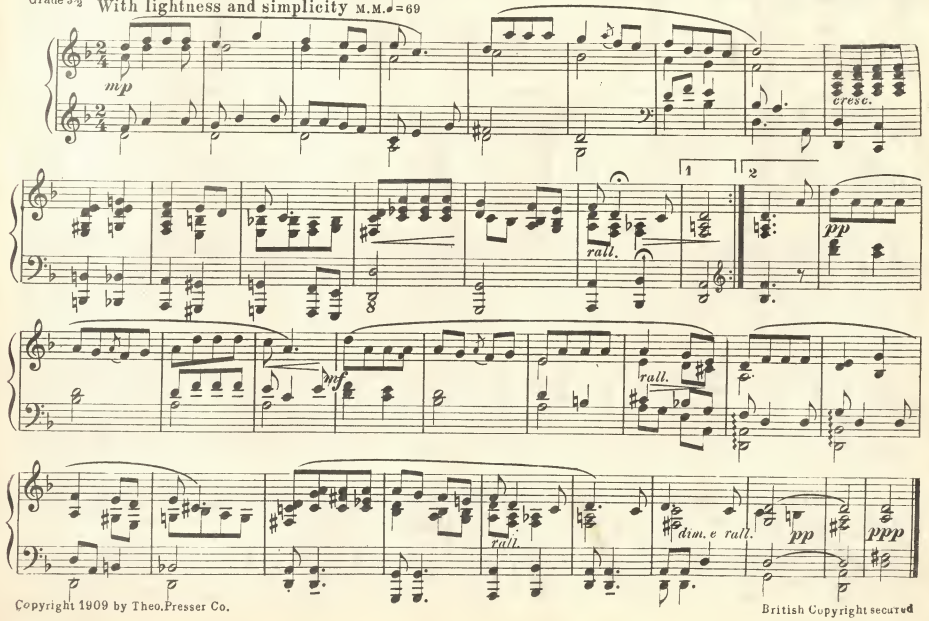
INDIAN LOVE SONG

ON AN INDIAN MELODY

CHARLES WAKEFIELD CADMAN

This number serves to display the effect to be attained by the use of rich chromatic harmonies against the sombre, diatonic aboriginal theme. Grade 3½

With lightness and simplicity M.M. ♩=69

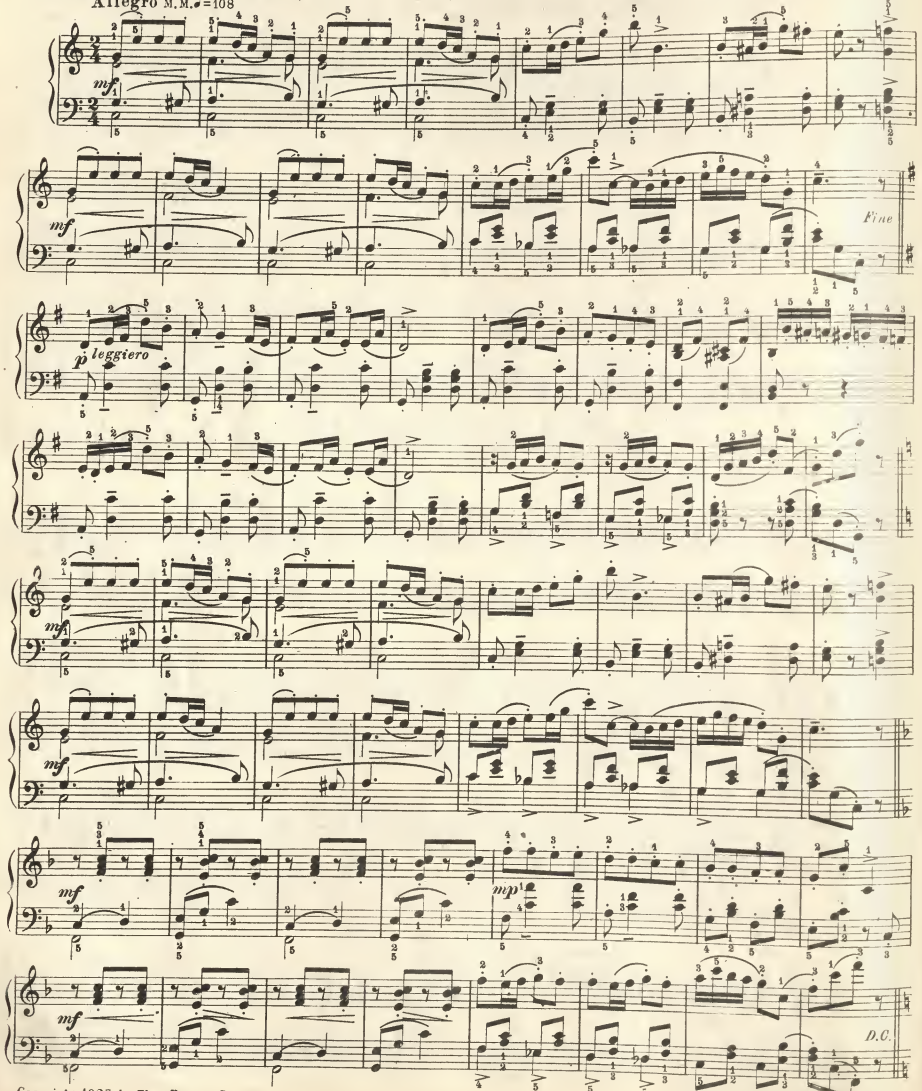


DANCE OF THE TOYS

A taking little *Air de ballet*, with three well-contrasted themes. All the phrasing and dynamic signs should be observed most carefully. Play with lightness and delicacy. Grade III

LEONORE LIETH, Op.41, No.1

Allegro M.M. ♩=108

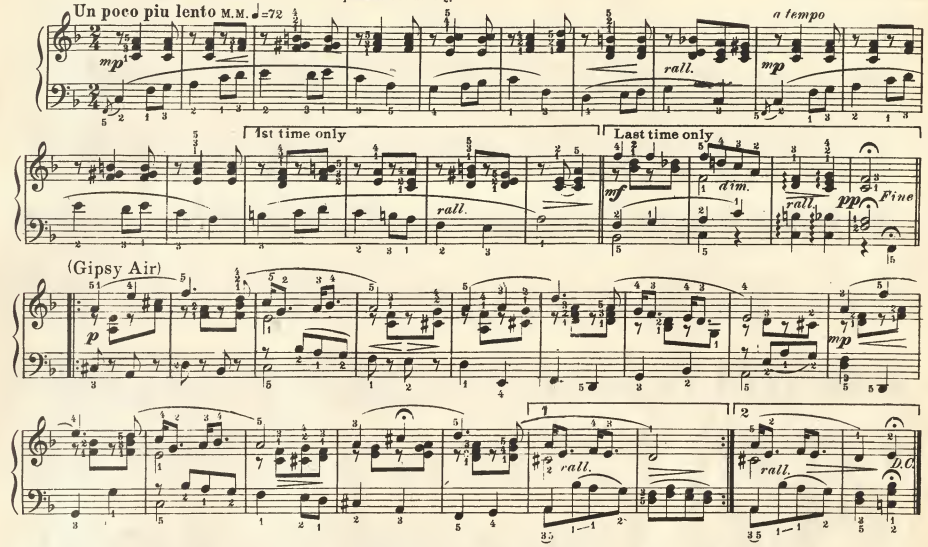


A LONELY GIPSY MAID*

Two favorite themes are introduced in these two pieces. Grade 2½.

WALTER ROLFE

Un poco piu lento M.M. ♩=72



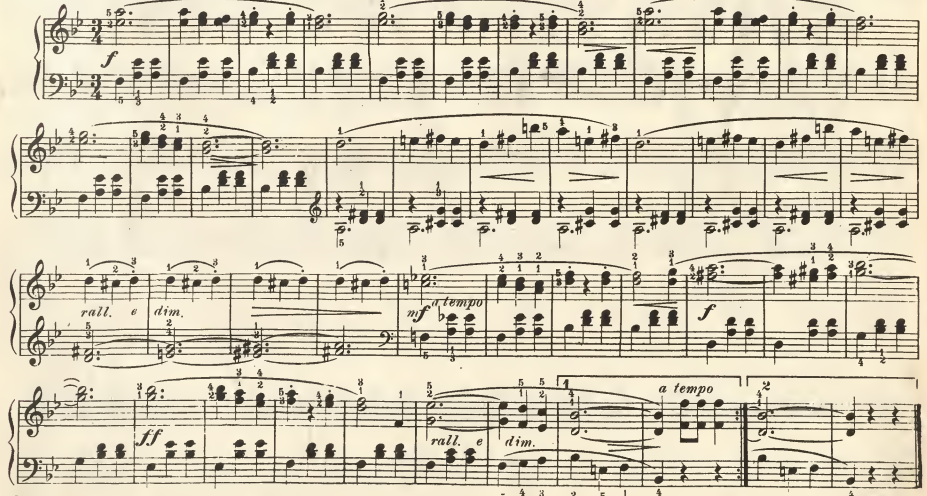
PEASANT GIRL

Tempo di Valse M.M. ♩= 54

Poet and Peasant- Suppè

WALTZ

WALTER ROLFE

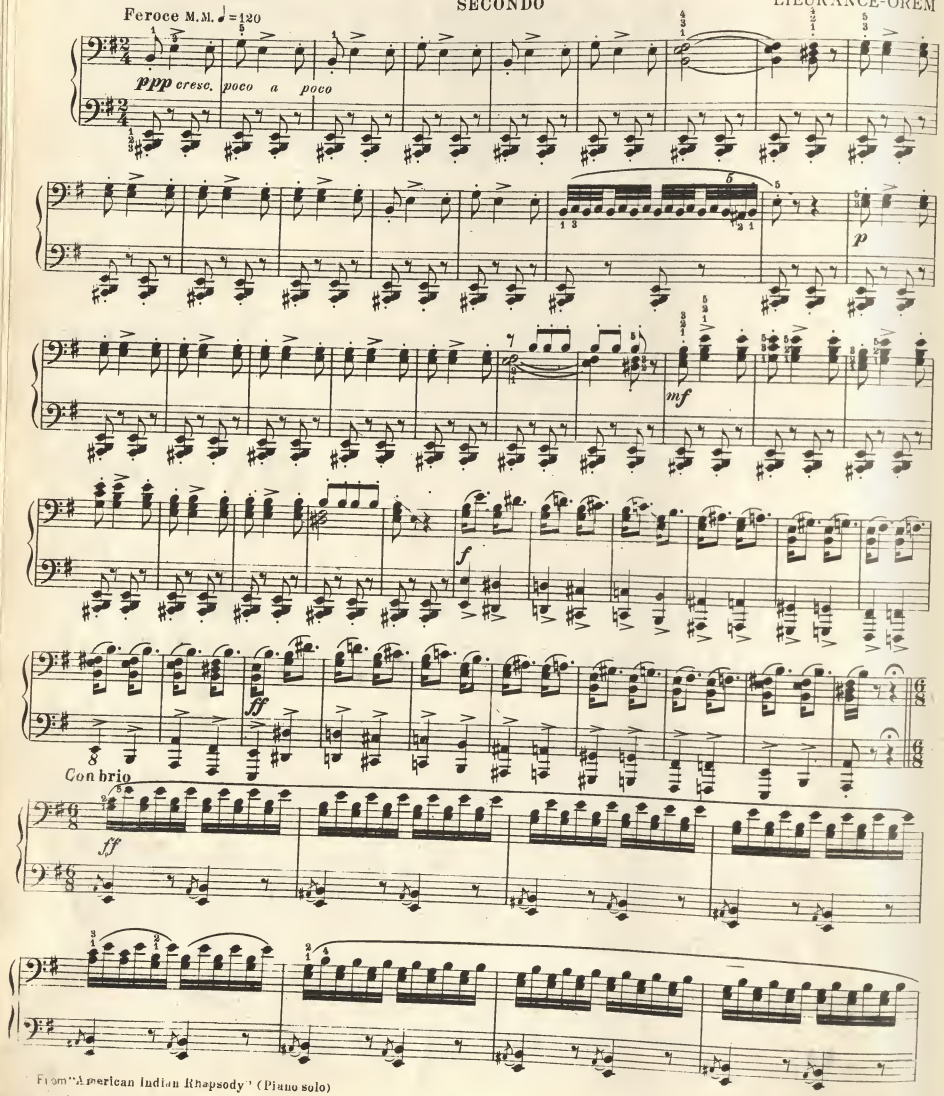


* This and the following number may be played in succession, if desired.

SIOUX SCALP DANCE*

SECONDO

LIEURANCE-OREM

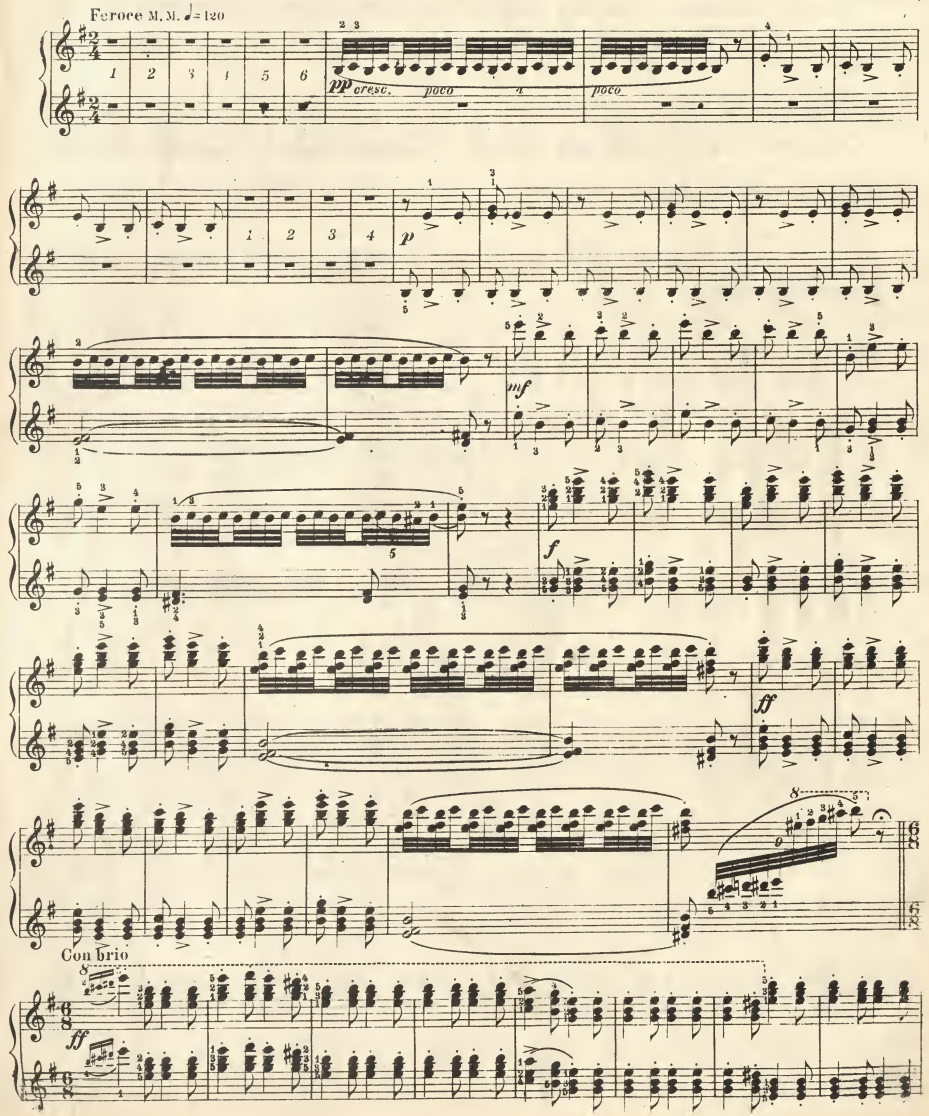


*From "American Indian Rhapsody" (Piano solo)

SIOUX SCALP DANCE

PRIMO

LIEURANCE-OREM



SECONDO

Furioso

ff

allarg.

fff trem.

ROSE PETALS

ROMANCE

SECONDO

PAUL LAWSON

Andante moderato con espress. M.M. ♩ = 76

mf cantando

Fine

p

rit.

D.C.

PRIMO

Furioso

ff

allarg.

fff

ROSE PETALS

ROMANCE

PRIMO

PAUL LAWSON

Andante moderato con espress. M.M. ♩ = 76

mf cantando

Fine

p

rit.

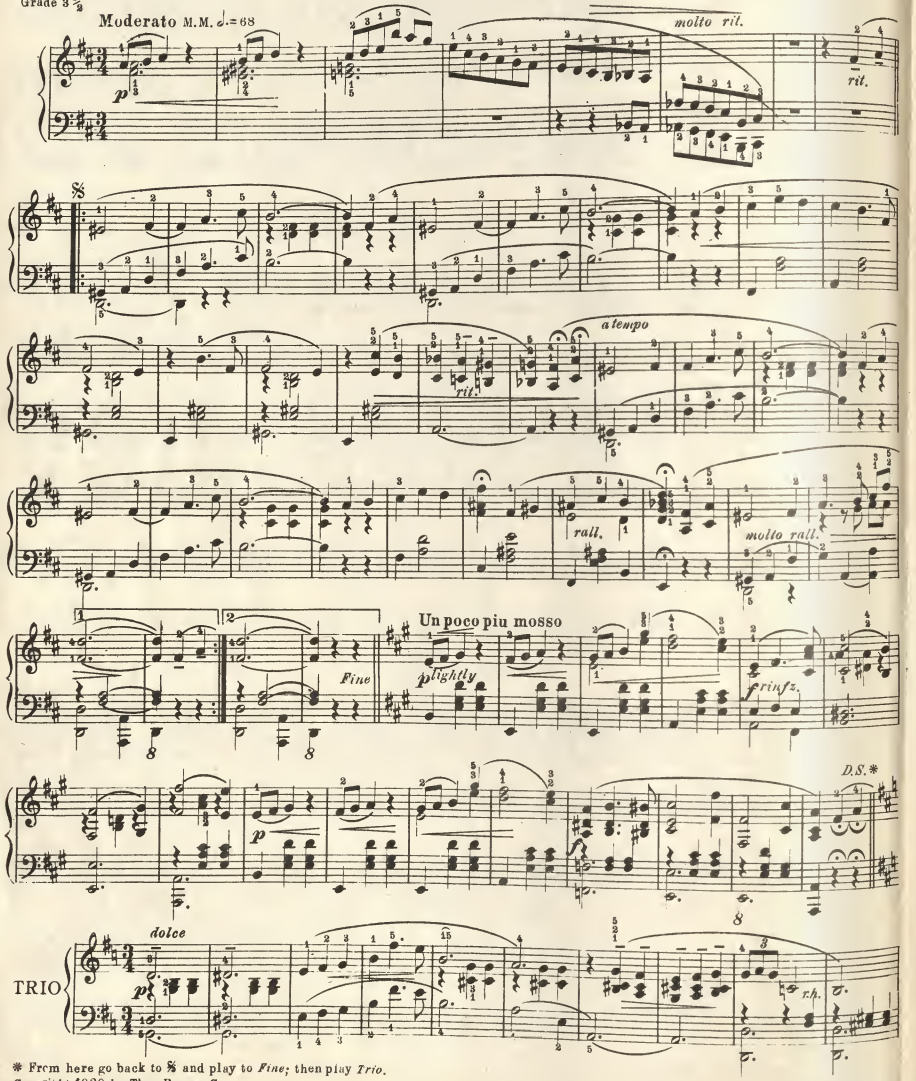
D.C.

WHISPERS OF LOVE

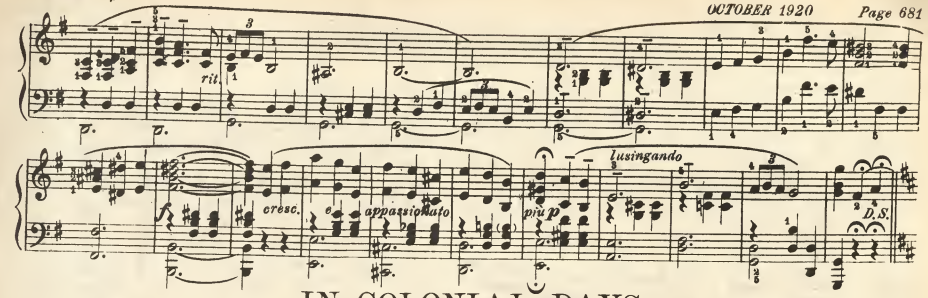
VALSE

A. LOUIS SCARMOLIN

A *valse lente* (slow waltz) in modern style. The principal theme should be played in the manner of a song, with much freedom of *tempo*. Grade 3½



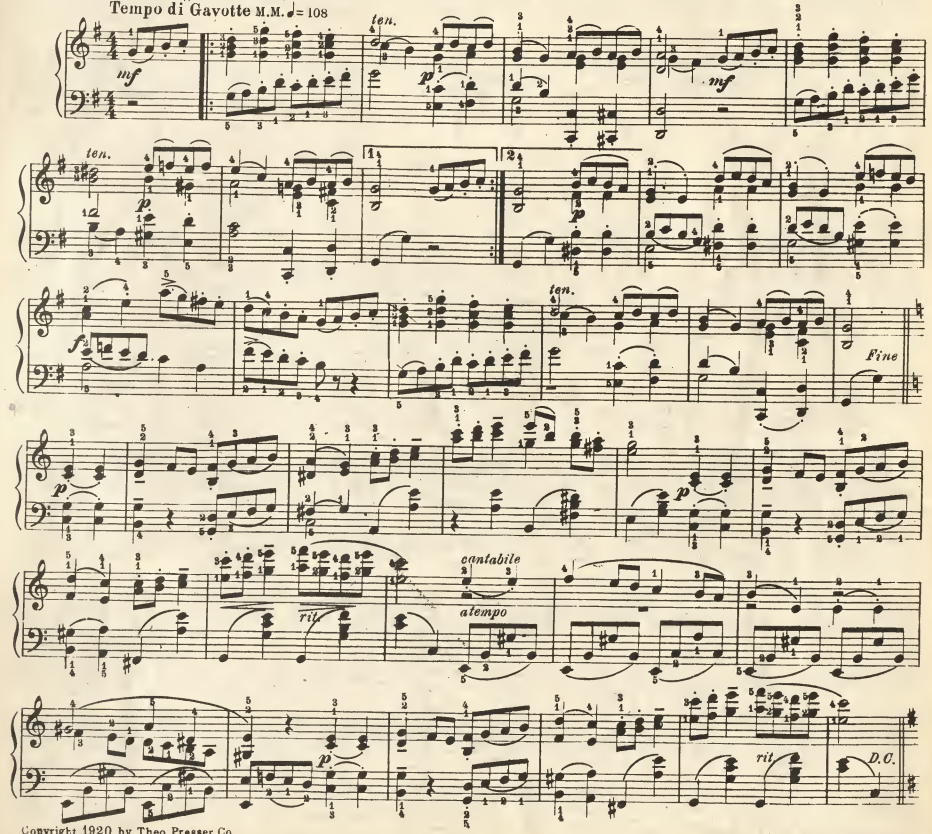
* From here go back to 𝄋 and play to *Fine*; then play *Trio*.



IN COLONIAL DAYS

J. LAMONT GALBRAITH

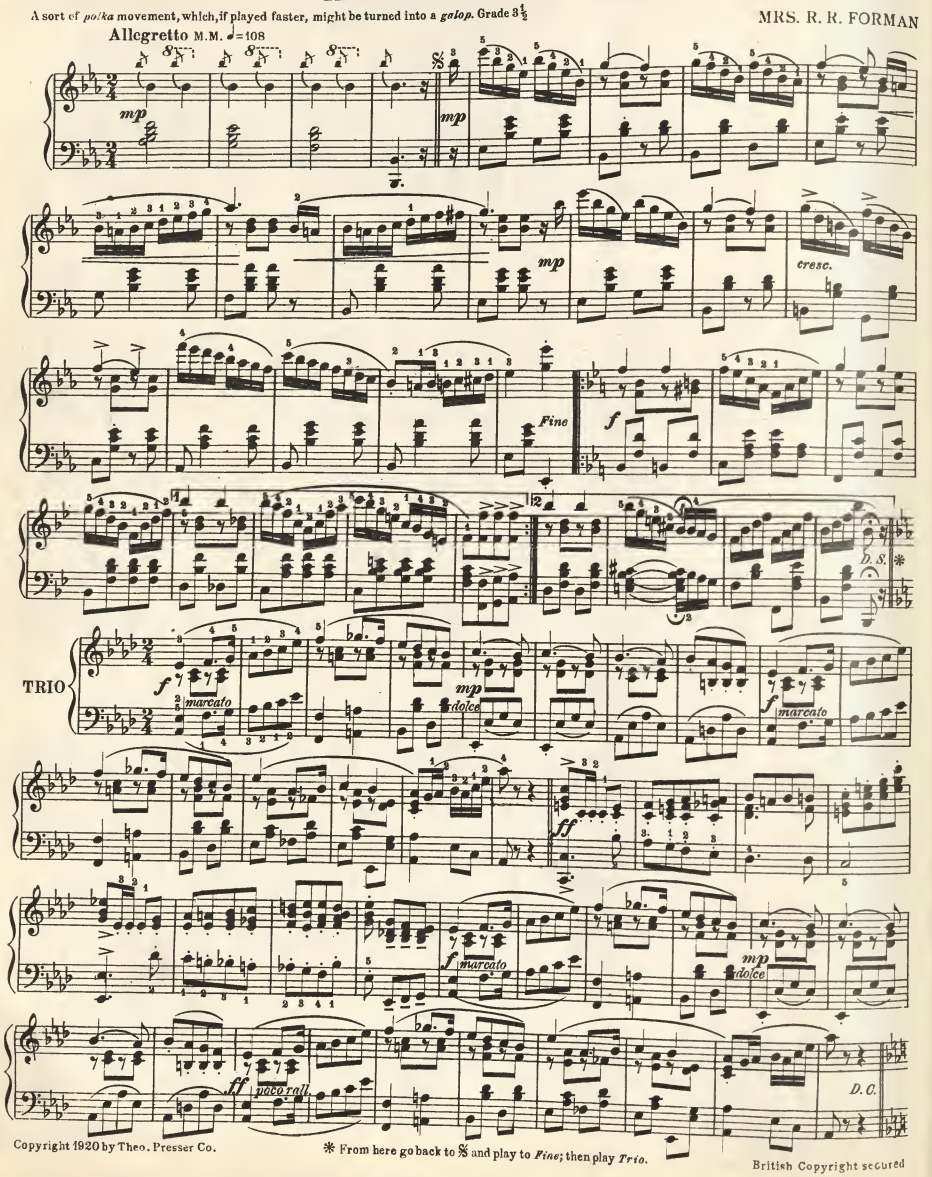
A gay little *gavotte* in the old English style. The various imitative passages between the voices give just the necessary polyphonic touch. These must be well brought out. Grade 3.



A WINTER FROLIC

A sort of *polka* movement, which, if played faster, might be turned into a *galop*. Grade 3½

MRS. R. R. FORMAN



* From here go back to 𝄋 and play to *Fine*; then play *Trio*.

Young Folks' Musical Composition

PRIZE CONTEST

TO encourage an interest in the subject of musical composition among children and young people, THE ETUDE herewith announces a Musical Composition Prize Contest for pieces written exclusively by Young Folks under the age of sixteen.

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Three prizes will be awarded in each class to the winning composers:

1st Prize	2nd Prize
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3rd Prize
$5.00

Conditions

I. The contest will close on January 1st, 1921. The Contest is open to Young Folks of all nationalities.

II. The compositions may be a Waltz, a March, a Polka, or other similar dance forms.

III. Each composition must be not over sixty measures in length and may contain two or three original contrasting themes, or melodies.

IV. Each composition must bear on the first page the line in red ink "For THE ETUDE Prize Contest."

V. On the last page the full name, address and age of the competitor at the last birthday.

VI. Attached to the composition must be the following properly signed guarantee by the composer's teacher, parent, guardian or minister:

"This composition was written by _____ whose age is _____, and was to the best of my belief composed and written without adult assistance.

Signed: _____"

It is unnecessary to send an additional separate letter.

VII. Piano compositions ONLY will be considered.

VIII. Compositions winning Prizes will be published in the usual sheet music form.

The Winning Compositions will also be published in THE ETUDE.

IX. No Composition which has previously been published shall be eligible for a prize.

X. If return of manuscript is desired postage for return must be enclosed.

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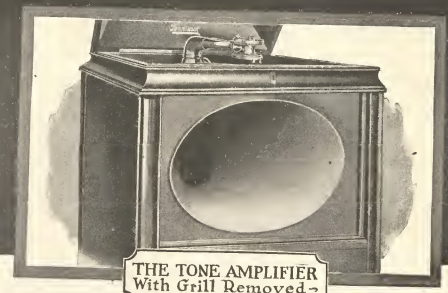

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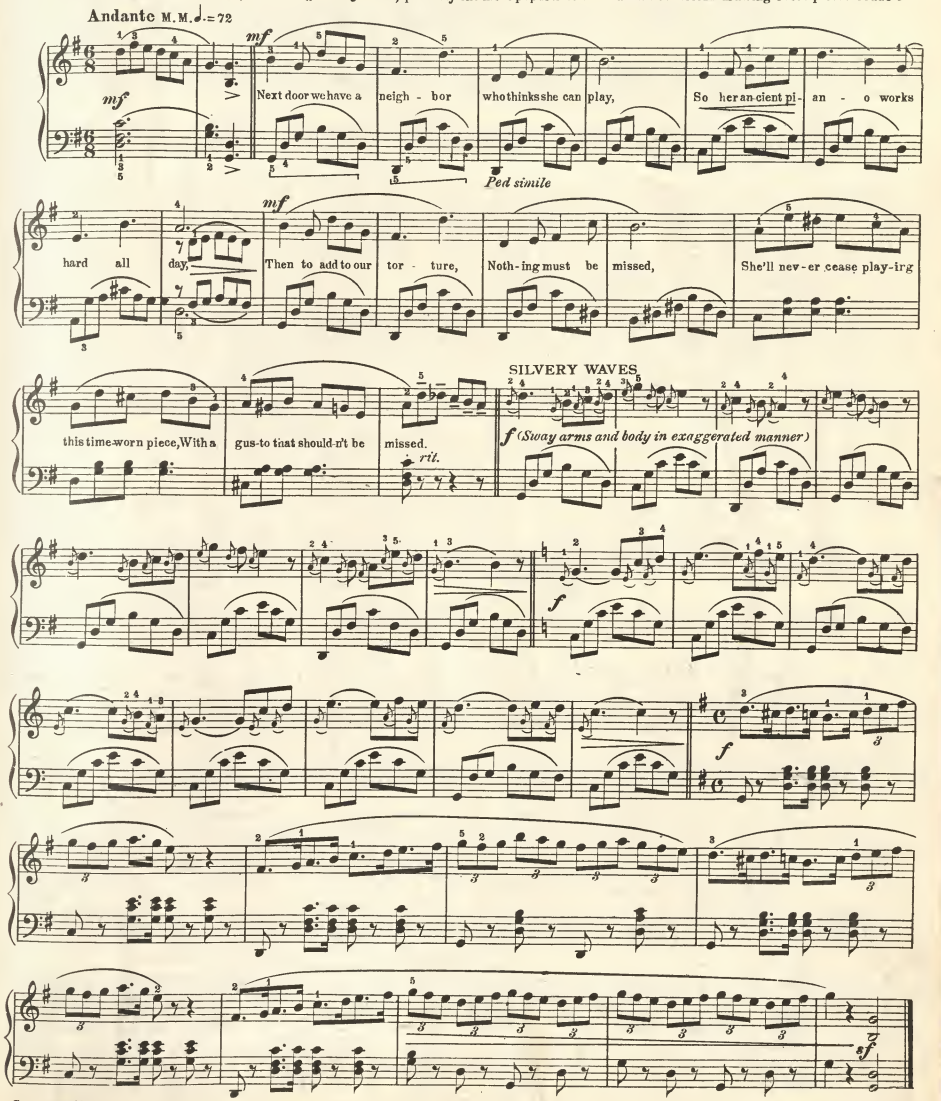
(SILVERY WAVES)

JESSICA MOORE GEO. L. SPAULDING

One of the set of *Musical Burlesques,* introducing *Silvery Waves,* probably the most popular of the old-time American drawing-room pieces Grade 3

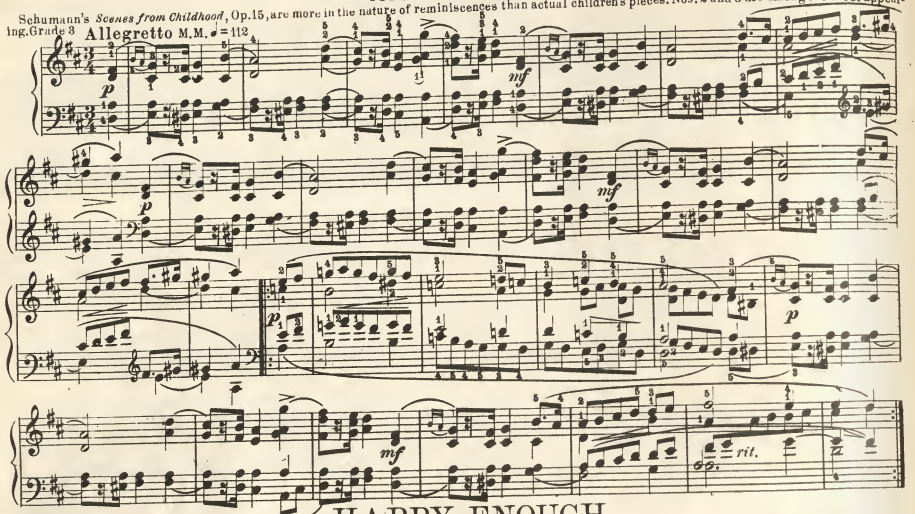


CURIOUS STORY

CURIOSE GESCHICHTE

R. SCHUMANN, Op. 15, No. 2

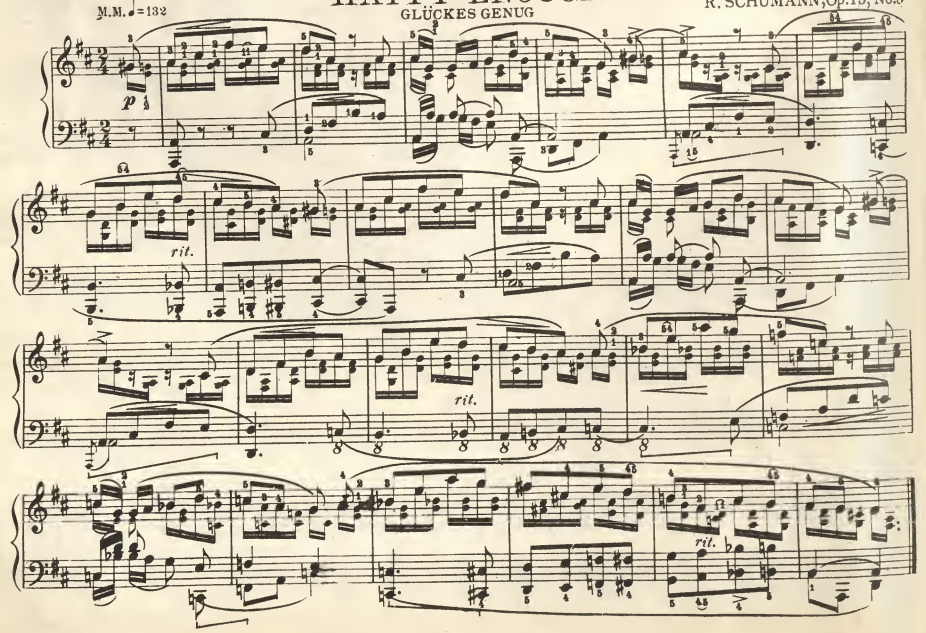
Schumann's *Scenes from Childhood*, Op. 15, are more in the nature of reminiscences than actual children's pieces. Nos. 2 and 5 are among the most appealing. Grade 3



HAPPY ENOUGH

GLÜCKES GENUG

R. SCHUMANN, Op. 15, No. 5



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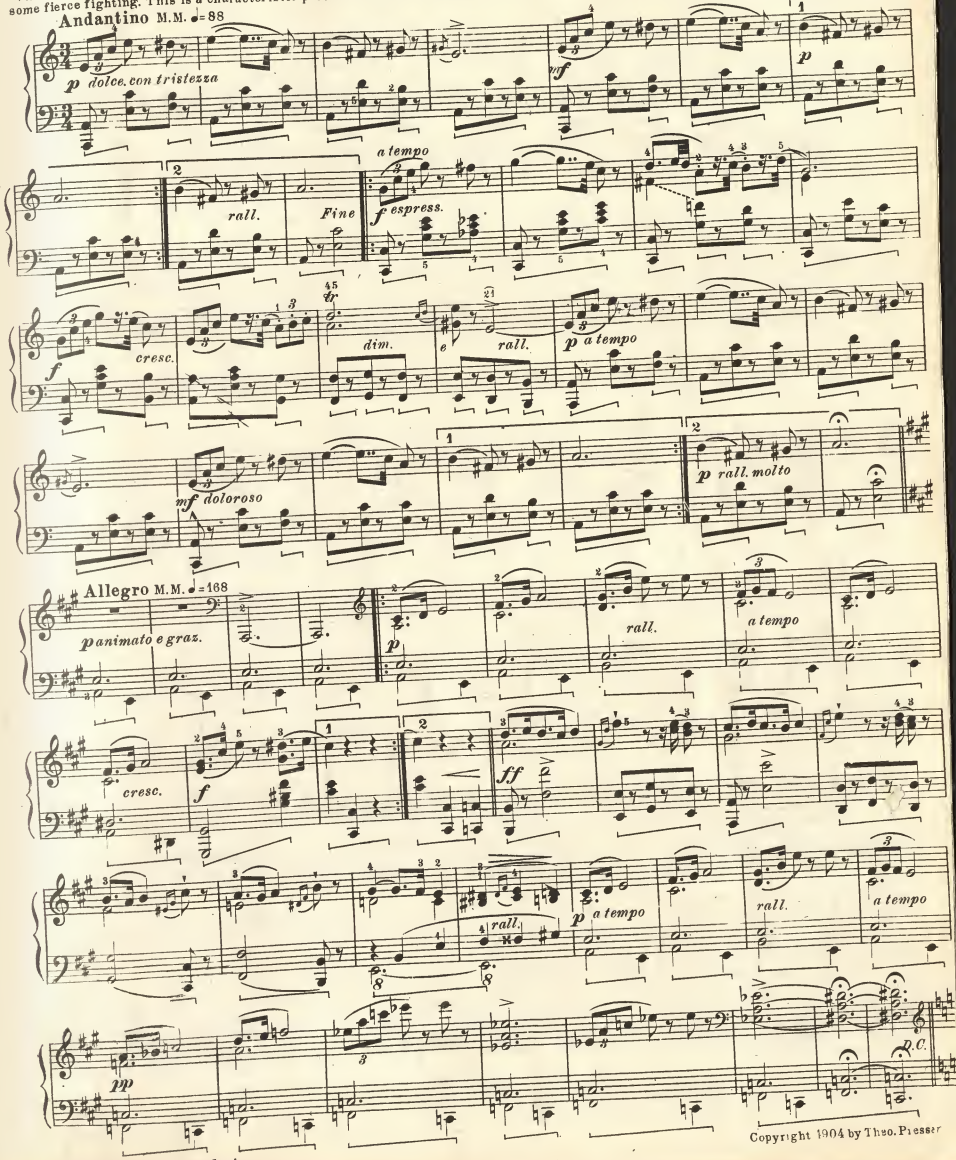
Revised by the Composer

MAZOVIA!

THEODORE LACK, Op. 233

The Mazovians inhabit the wildest district of Poland, lying east of the Vistula. Much is heard at present concerning this region, the scene of some fierce fighting. This is a characteristic provincial dance. Grade 3½



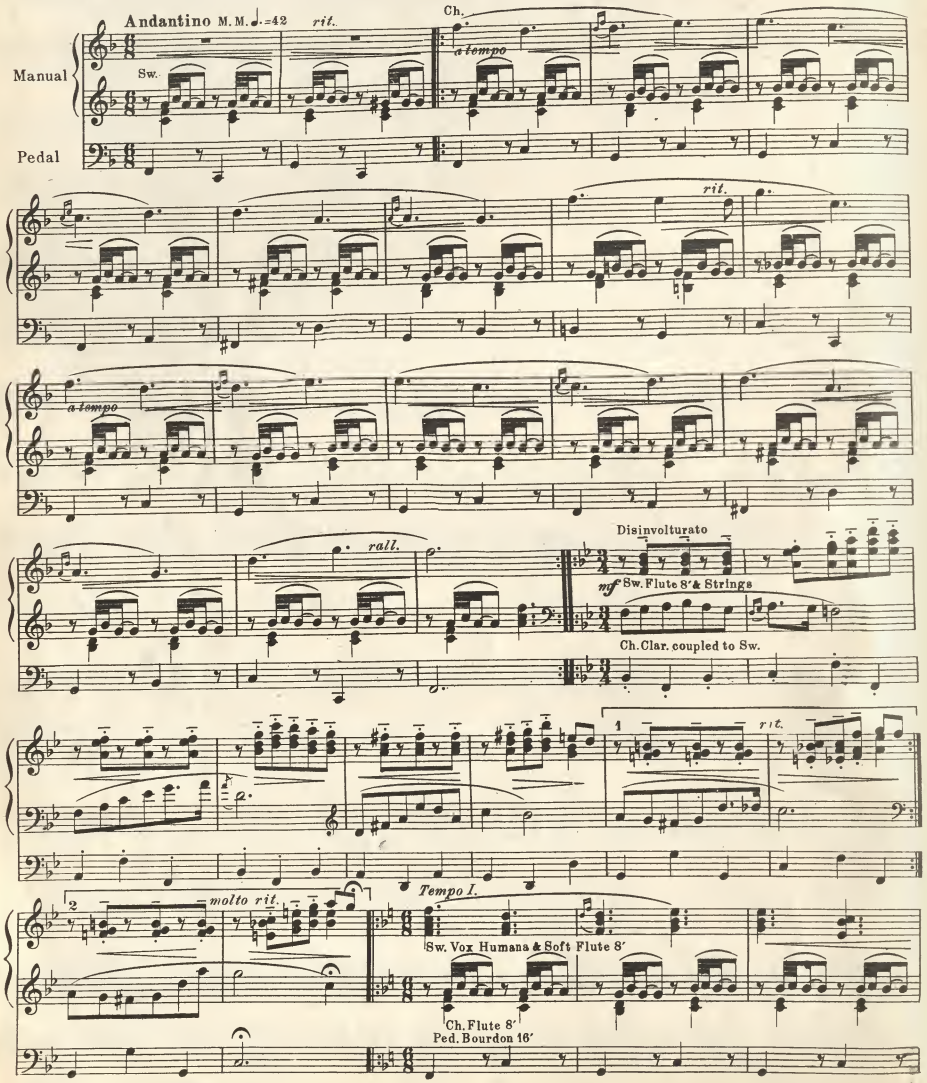
To Mr. T. Scott Buhrman, F. A. G. O. New York.

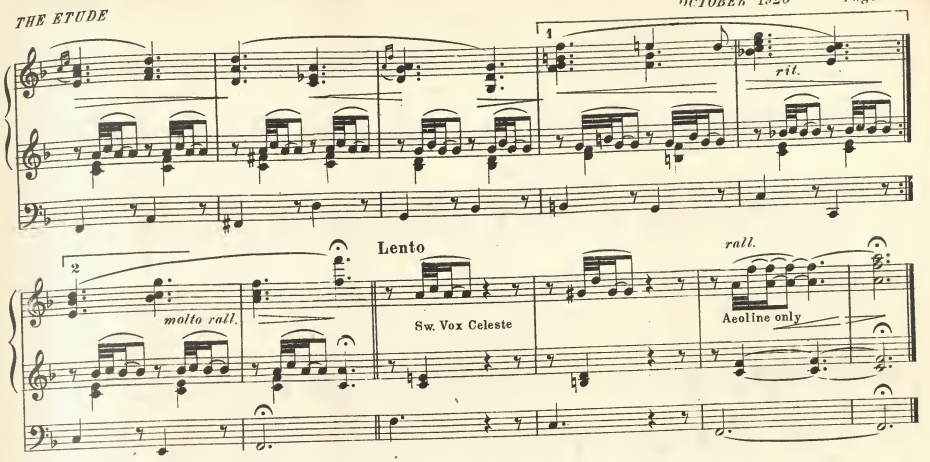
MOONLIGHT

J. FRANK FRYSINGER

Prepare { Sw. Vox Celeste & Viol d'Orch.
Ch. Flutes 8′ & 4′ to Sw.
Ped. Bourdon 16′ to Sw.

A song-like melody for solo stops with a delicate cooing accompaniment. An opportunity for tasteful registration.

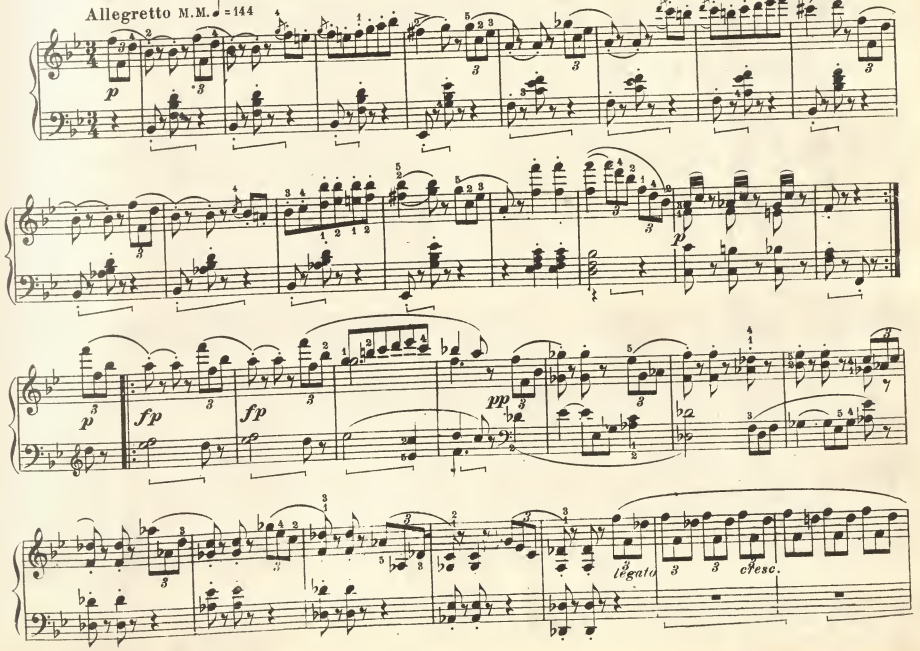


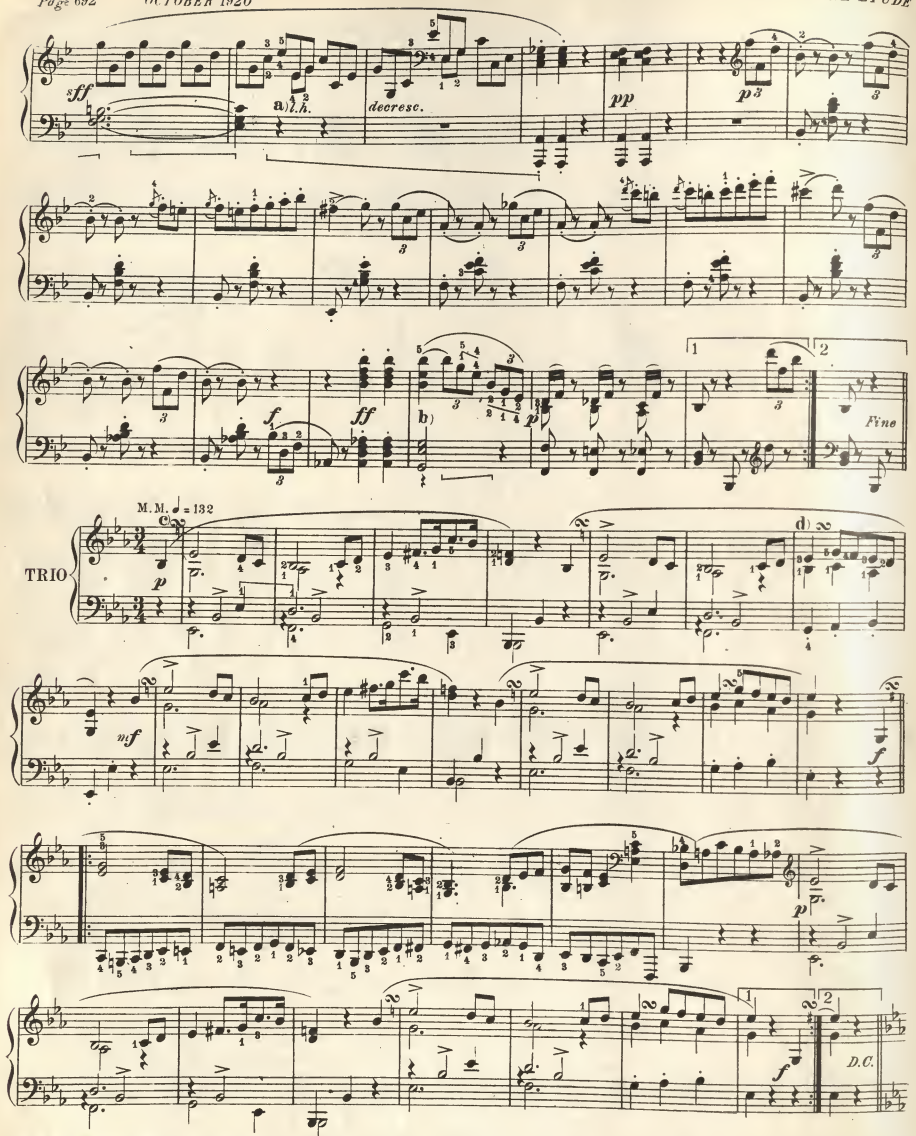


SCHERZO

FRANZ SCHUBERT

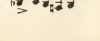
One of the most agreeable of the lighter classics. Such gems are unfortunately few in number. Grade. 3½.





a) Much easier if played with both hands.

b) To avoid the awkward turn over the thumb, the upper fingering is recommended. Be sure, however, to use the pedal as indicated, so that the upper B may not be lost.

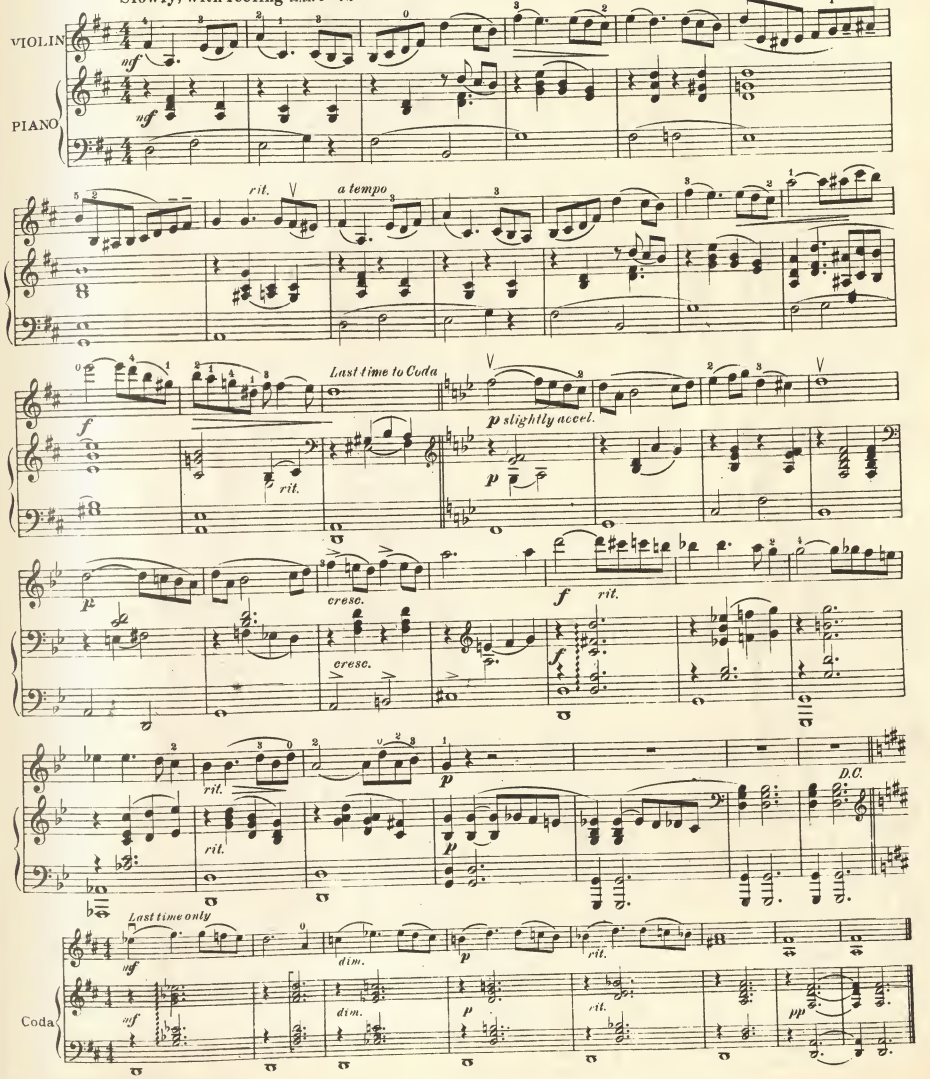
c) 

d) As before.

AFTERNOON IN THE VILLA

In meditative style; to be played in broad style, with large tone.

CHAPMAN TYLER

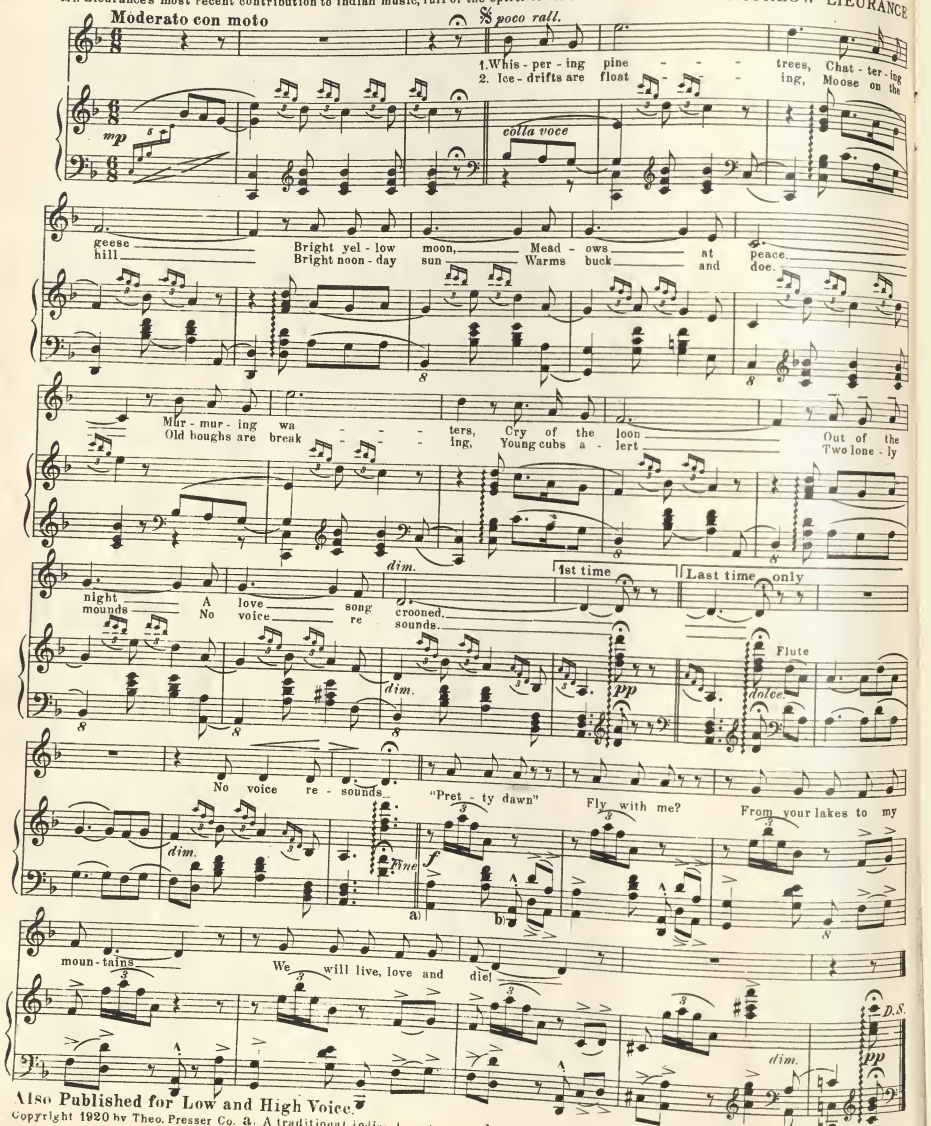


A MOUNTAIN MADRIGAL

FROM THE YELLOW STONE

Mr. Lieurance's most recent contribution to Indian music, full of the spirit of all out-doors.

THURLOW LIEURANCE



Also Published for Low and High Voice

a. A traditional Indian Love Song. b. Like a "drum thud"

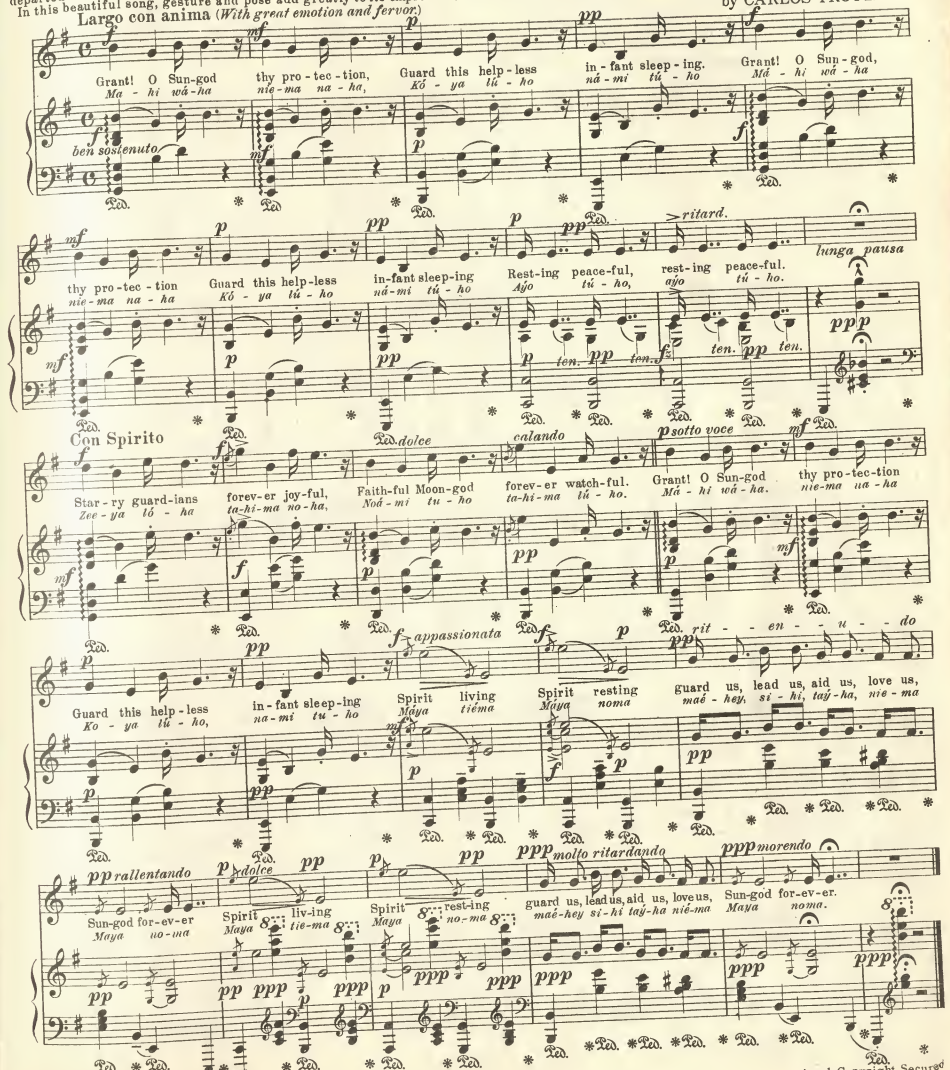
INVOCATION TO THE SUN-GOD

The Invocation to the Sun-god and other starry gods is to ask their specific protection over the child while asleep, as the mother thinks that when her earthly care has no power to protect. The Zunis regard the Sun as the life-giver or the mother-of-life, and consider the moon and certain stars the celestial abode of all the good souls that have departed from the earth.

In this beautiful song, gesture and pose add greatly to its impressiveness and dramatic character, as the mother changes her position at every phrase (or every motive of two measures) attending the different gods which in turn she addresses.

The rise and fall in the intonation of her voice is very marked and, a slight retention in the rhythm of each phrase, if not in each measure, is perceptible, which renders the song still more profound and fascinating.

Transcribed and harmonized by CARLOS TROYER



BY THE WATERS OF MINNETONKA

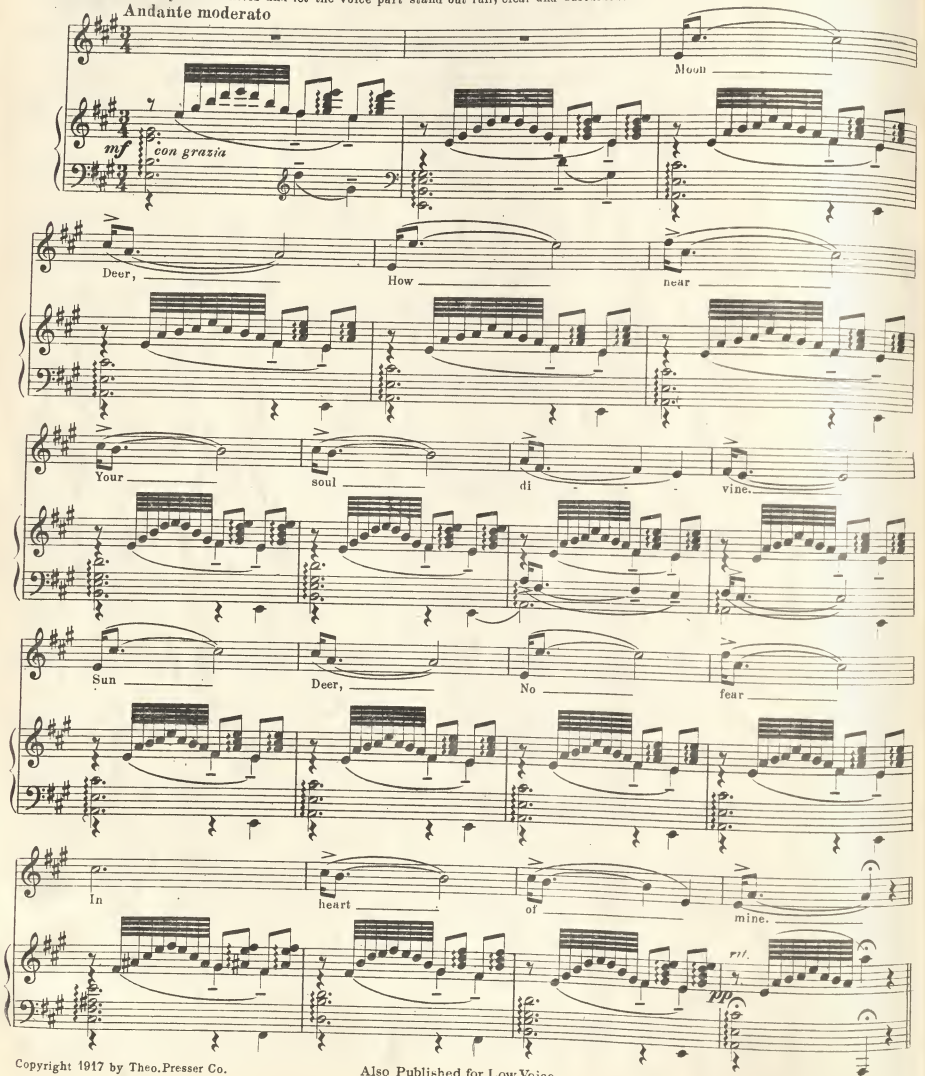
AN INDIAN LOVE SONG

J. M. CAVANASS

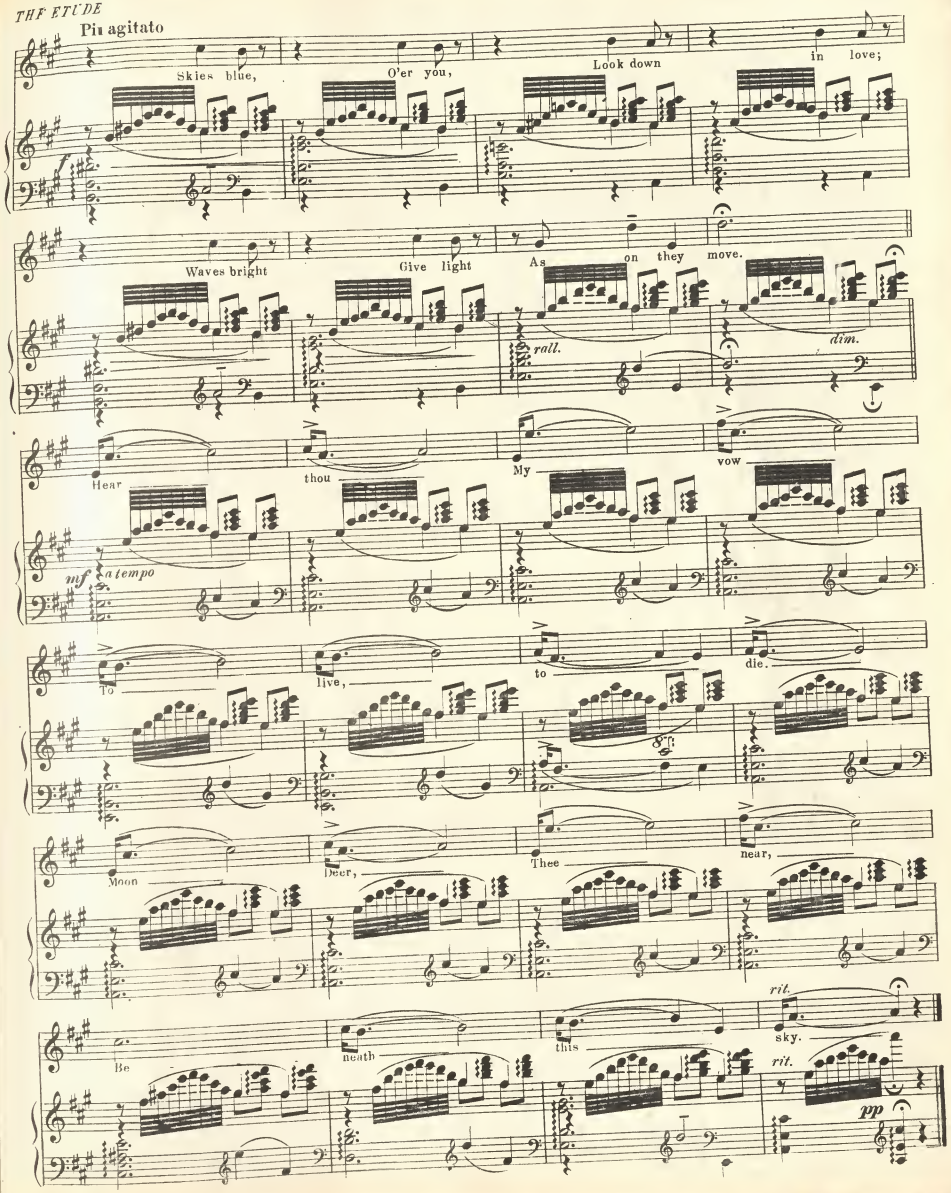
THURLOW LIEURANCE

Probably the finest and certainly the most artistic of all Mr. Lieurance's transcriptions of Indian music. Give a light and rippling effect to the groups of sixty-fourth notes and let the voice part stand out full, clear and sustained.

Andante moderato



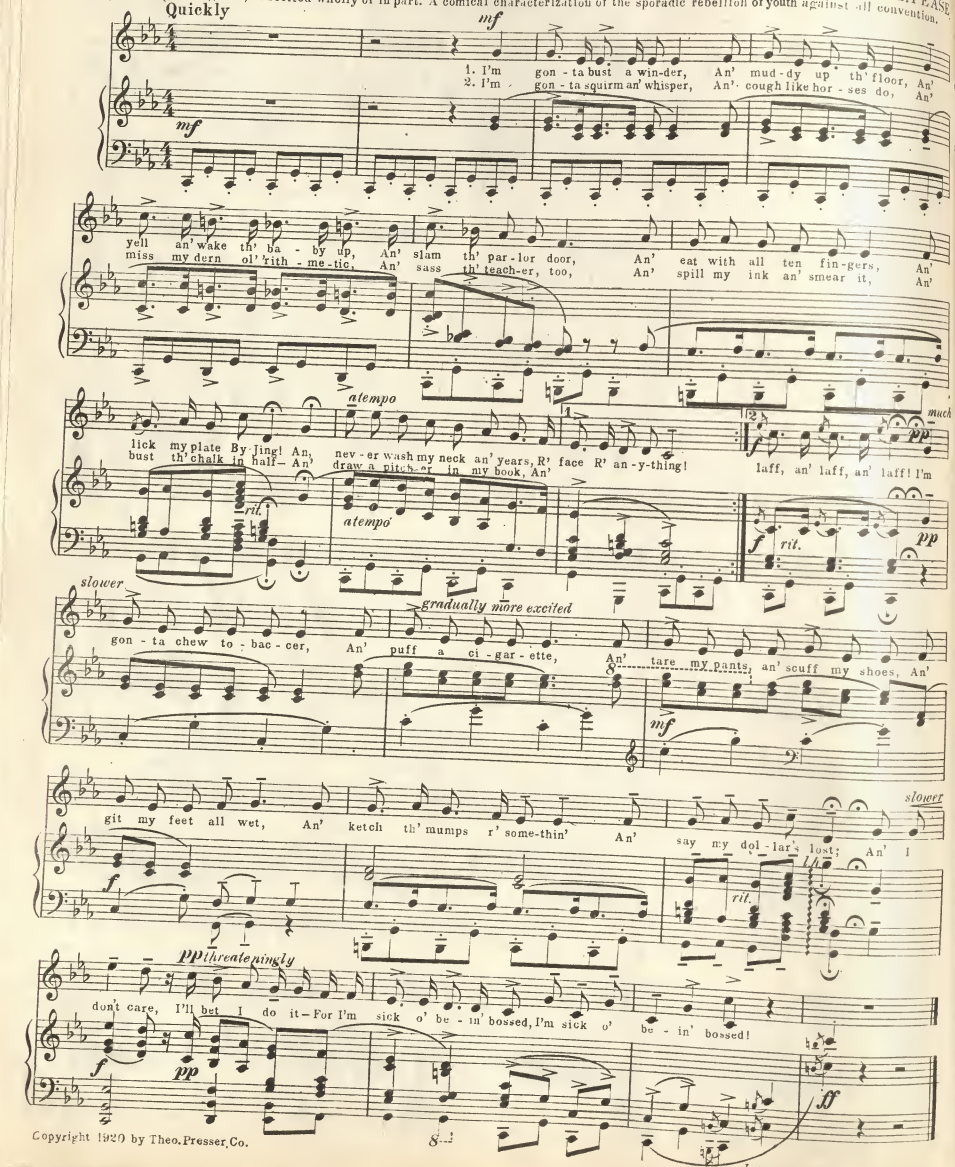
Also Published for Low Voice.



FAIR WARNING

CHARLES C. JONES — JESSIE L. PEASE

May be sung throughout, or recited wholly or in part. A comical characterization of the sporadic rebellion of youth against all convention.



A Possible Remedy for Some Musicians' Nervous Troubles

By Dr. L. K. Hirschberg, A.B., M.A., M.D.
(Johns Hopkins University)

Only the hard-working musician can realize what a drain upon the vitality and a strain upon the nervous system is a season of concerts, teaching and study. Few other workers are held at such a high tension and the fact is that the average music teacher after a few years of close application usually shows very clearly in his countenance the marks of the extremely exacting work in which he has been engaged.

One of the more or less recent discoveries of science may prove a boon to the nerve-tired, brain-worn, patience-exhausted musician, by effecting a physiological change in his body. The noted scientists, Prof. Casimer Funk, Dr. Philip L. Hawk and Dr. Olaf Bergheim, after lengthy investigations, attest that a cake of fresh yeast taken in proportions to suit the individual two or three times a day will have a vitalizing effect which may readily lead to improved skill, the calming of irritated nerves and the general stimulation of the entire system.

The real reason why musicians are "nervous" (and by the way, nervousness is a wrong name for emotional irritability) is to be found in the fact that they concentrate mentally with great intensity and at the same time must control their muscular technic with instantaneous promptness and precision. The music teacher combines this with a self-centered, indoor, sedentary life, with little relaxation or time for the frivolous pleasures which lessens the strain. They are also notoriously careless about obtaining the right foods containing ample vitamines, enzymes, etc., Vitamines, as yet chemically unidentified, are found in different forms in fresh vegetables, milk, cream and butter. But one form is conspicuously evident in yeast. This is also true of enzymes and other important ingredients in yeast which it is believed by scientists now may prove a very effective agent to turn the blue, melancholy, depressed, unpleasant emotions to optimistic, cheerful, calm, conciliatory, glad and pleasant ones.

The amount taken of the ordinary cake of yeast, which may be bought at most grocers, depends upon the individual. Some have found that it is better to take the yeast a little while before meals on an empty stomach. If too much is taken at a time the stomach may be deranged. In some of the scientific experiments conducted the yeast was taken three times a day with meals; and the spirits of the subjects were greatly improved, their general health benefited, their cheeks became rosier and chubbier, laughter took the place of self-pity and supersensitiveness and chronic resentment changed to complacency and the willingness to go half way in most matters. But what is of greatest interest to the executive musician is that in the experiments noted the agility and adeptness of the fingers, lips and throat, as well as the muscles generally were evidently improved to a marked degree. If yeast were what is commonly known as a drug it would not be safe to take it except under the supervision of a physician, but, on the other hand, it is a highly concentrated food with a peculiar kind of nourishment which musicians and people with nervous temperaments may take to advantage.

Giving the Left Hand a Chance

By L. E. Eubanks

The player of musical instruments, if anyone, should be ambidextrous. The beginner on violin or piano often feels that he could use half a dozen hands to advantage! A left-handed pupil can use a "left-handed" instrument, and should; but my argument is that *all* players should seek to have just as good a left hand—or right, in the case of left-handedness—as possible. Every teacher must have observed that the pupil who naturally, or from training, has *two* capable hands instead of one, makes better progress by reason of this advantage.

Admittedly, the best training for any work is the repeated performance (practice) of that work. But nearly always there are other helps, what we might term collateral training; and this is valuable in that it provides for more work to the same end without the satiety resulting from over-application on direct lines. And in this case, left-hand culture, the muscles will possess decidedly more specific strength and control for being generally strong.

Anyone can bring up the "secondary hand," whichever one it happens to be. Let your left hand "boss things" for a while; giving it the little things at first. Wind your watch with it, sharpen pencils, etc. Practice at driving nails with a hammer is fine. Reverse the usual position of your hands on such tools as a broom, shovel and axe. Turn your parasol or walking stick over to the left hand, and by all means do a little writing with it at every opportunity.

Such light work will develop control, and give the smaller muscles a chance to start. Developing the large muscles of the arm with very heavy work at the beginning is a mistake, as it tends to embarrass the smaller ones upon whose good work accuracy and control depend.

Gradually you can make the work harder—always remembering that control is worth more than mere muscular bulk. In carrying things, like a suit case or a bucket of water, give your left hand a little more than half the work. As a rule, if you are right-handed, the biceps of your left arm will be better developed than its triceps. To remedy this, lie facing the floor and press the body up to straight arm position (dipping, in gymnasium parlance). From day to day throw more weight on the left arm until you can do the stunt with it alone.

Practice throwing a ball or stones with your inferior arm. Also, have two balls thrown to you simultaneously and try to catch one in each hand. Make it a rule to try to do with one hand whatever you can do with the other. If you have a pet athletic sport—and everyone should have —make it a means of strengthening your weaker side. Some games are ideal for this; boxing, wrestling and rowing will give you "two hands." Such one-hand games as tennis and fencing can be made just as helpful to one hand as to the other. And you will lose nothing by the plan of exercising the left hand. When your right takes back the racket or foil, after an hour's left-hand work, it will possess added cleverness; because to use the left hand even fairly well you have had to give the "form" particular attention. There is a bit of psychology involved here, but without going into details, I can assure you that it will work every time, in any one-hand game of art.

Department for Voice and Vocal Teachers

Edited by Eminent Voice Specialists in Music Centers All Over the Musical World

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

Some Principles of Scientific Voice Training

By Wm. C. Armstrong

WHY is it that intelligent people, living in an age wherein science is king, refuse to accept that same science as being applicable to voice training?

Why is it that people who are neither singers nor teachers and who, therefore, cannot possibly offer an intelligent explanation of the why and wherefore of their counter claims, will insist upon advising vocal students to steer clear of teachers who base their modes of teaching on scientific principles, when those teachers have arrived at their conclusions through a lifetime's study of all phases bearing on a single subject, and who have proved their conclusions through years of practical application?

Why? There can be but one answer—ignorance of the fundamental principles of a subject, which has resulted in haphazard conclusions and unsound advice. That student minds may be purged of the influence of incompetent advisers, we cite, as an explanation of the part science plays in voice training, one of the many interesting cases coming within our personal experience. Miss X had been taking vocal lessons for about a year, when, for some reason or other into which it is not our habit to inquire, she decided to change teachers, and, acting upon the advice of a professional singer, came to study with the writer. Her voice had been trained as contralto, which was, according to observation, the opposite to what it should be; but in spite of observation, the heavy low notes were in evidence.

These heavy tones, starting on low "A," changed to a lighter quality at the first "C" above, and again at the upper "Eb," all notes above the "Eb" being of the quality of the true soprano, which, but for what one might call a disfiguring haziness or ruddiness, had all the essentials of a superior high soprano. This last was quite in keeping with the narrow face, corresponding smallness of cheek-bones, the small nose-bridge, short neck, small vocal organ, a hand wearing a five and a half glove, and a foot a "3-A" shoe, all of which being intensely feminine, was in direct opposition to anything suggesting masculinity. And yet there remained the heavy masculine-like low tones.

Strengthening Pulmonary Organs

Now, either all deductions from former investigations were to be proved erroneous, or our diagnosis of the conditions facing us was incomplete. And so it proved to be. For upon further investigation we learned that the health of the student, when lessons were commenced, was away below normal; that, in fact, vocal lessons had been suggested by her physician as a means to strengthening weakened pulmonary organs.

Now, any one understanding the health undermining influence of weakness in the action of organs which infuse the blood with health-giving oxygen, and which eject health-destroying carbonic gas, knows that a patient so afflicted will be anæmic. The bodily functions will be sluggish in action, and the general muscular system relaxed, the condition as a whole being one of lassitude.

Now, the vocal effort is a gathering together, through muscular contraction, of the forces to resist something, and that something is breath pressure; and the nature of the contraction of the muscles will be in accordance with the nature of nerve impulse which actuates and controls them. If the nerves act in a half-hearted sort of way, the muscles will act likewise, and their resistance will be weak, whereas spontaneous nerve action brings the muscles into action quickly and thoroughly, thereby increasing greatly their powers of resistance.

The reader may, by noting the comparative lowness of his voice upon rising in the morning, and its gradual rising in pitch as the day wears on, gain some idea of the effect of bodily relaxation on the normal pitch of the voice. The reason for this is, that during natural sleep the vital forces are at rest, the nervous organism which actuate the muscular system during the hours of wakeful activity are in a state of repose, hence the muscular system is relaxed.

How Pitch is Altered

The muscles of the vocal organs which alter the pitch of the voice through general muscular relaxation, are those which form a part of the bodies of the vocal cords, and govern their contraction and relaxation (Thyro-Arytenoids), and those which draw the cords together to resist breath pressure, and create vibration (Arytenoid and lateral Crico-Arytenoids). If the former are in a state of semi-relaxation the vibrating edges of the vocal cords are affected likewise, causing an effect similar to the loosening of a string on a violin, when the vibrations of the string become slower, and pitch relatively lower. If the latter (Arytenoid and lateral Crico-Arytenoids) be in a lax condition, they do not approximate sufficiently the vocal cords, and as there is a certain degree of tension excited in the cords from such approximation, the lazy action of these muscles adds to the laxity already established by the laziness of their brother muscles, and the normal pitch of the voice is affected as in the case of the violin string.

We have spoken of a reedy quality which marred the otherwise superior high notes of the voice in question, and will now explain the cause of this.

When a high voice has been mistaken for, and trained as one of a lower compass, the vocal cords are not drawn together sufficiently to resist the outgoing breath; and the above-mentioned muscles, which govern the contraction of the vocal cords, do not contract sufficiently to assist in the process of resistance. The vocal cords and their supporting muscles thus are completely and continuously at the mercy of unnatural breath force. The outcome is that the poorly supported vocal cords become inflamed and thickened. This thickening causes the fine knife-like vibrating edges of the vocal cords to become rounded, and their vibrating life impaired. The result is that the pearly brilliance of the voice gives place to a hazy, reedy quality.

A Practical Illustration

To illustrate the approximation of the vocal cords let the reader note the V-shaped space between the separated first and second fingers. The tips of the fingers represent the back and movable ends of the vocal cords, and the membrane which connects the fingers forward of the knuckle joints, the front immovable ends. The separated fingers represent the position of the cords during silent breathing. Now, while holding the fingers separated, silently form "e" and bring the finger tips together; this gives us the action of the vocal cords, preparatory to sound utterance, and forms the gathering together of the muscular forces to resist that which is to realize the silently formed "e"—the breath.

When the breath forces its way between the approximated vocal cords, the back ends of the cords hug closely to each other, and the greater the force to be resisted, the greater is their effort to hold together. Herein lies the reason for the breaking down of the muscles which hold the cords together against continued unnatural force. Their not holding together throws the strain upon the Thyro-Arytenoid muscles, which are less able to withstand the force. Hence they become inflamed and thickened, with the result above described.

Staccato singing as a means to correcting faulty voice preparation is most useful. Lightly sung staccato notes are most adaptable to a vocal diagnosis. None other approach the intrinsic worth of staccato singing, for the reason that it reduces forced production to a minimum.

The result of the application of this medium to the voice under treatment was just what we thought it would be. The low contralto-like tones became conspicuous by their absence. The medium notes took on soprano quality. On approaching the highest range, the clean-cut sound of the staccato was overcast by a blurring, blowing sound, which showed quite plainly that the voice had been forced below its natural pitch, and that the forcing thereof had so worn upon the cord-closing muscles that their contractive powers had been weakened, hence their failure to properly close the space between the vocal cords, and the resultant blowing sound.

Now, here is an instance wherein a well-meaning, thoroughly conscientious teacher was led astray through accepting what he heard, without asking "why." His initial mistake was in not exercising his observation before deciding upon the character of the voice about to be trained. Had he done so, he would have been led to question why a person having so little resonating space, as signified by the extremely small features, and so delicately formed vocal organ, all of which bespoke soprano, should have low tones resembling those of a contralto.

But, someone argues, I know many contraltos who have small features. You mean you know of many small-featured people who sing, or try to sing, contralto. But they are not, nor can they be, true contraltos; and they are depreciating, if not ruining, their voices through working in opposition to nature's laws.

Contraltos? Any one would think that contraltos were as common as sopranos, when, in reality, they are more scarce than tenors. Oh Contralto! What swindles are committed in thy name. Any old kind of a low note, let the sound be ever so sepulchral, raucous, or catarrhal, a low note; and low notes spell "contralto." Why? Because of the insane desire of people to acquire the uncommon, plus incapability on the part of other people who profess to teach singing, to discriminate between forced low notes and contralto quality. Or it may be downright charlatanism on the part of others who will not only train a voice upside-down to please a student and increase his own bank account, but will keep the shekels flowing by painting enchanting pictures of New York, its concert platforms and operatic stage. The victim swallows the bait, frames the pictures in purple and gold, dreams of tumultuous applause and a golden harvest, and later, awakens to find the rosiness of her picture turned to a dismal grey.

Correcting Mediums

But to proceed with the correcting mediums adopted in the present case. At the end of three months' rest from singing, and the substitution of systematic physical training, conditions improved to a degree that warranted the resumption of study. All notes below soprano low "D" were, for the time being, eliminated from consideration, and all attention given to awakening the lofty notes of the true soprano. Forcible attacks (Glottis stroke) were, at first, replaced by the persuasive influence of a consonant. An exercise made up of the descending scales, sung on the diphthong "eu," prefixed by the consonant "d" forming "deu," as in the French "bleu," was employed to bring down and infuse the entire range with the quality of the upper notes. Staccato singing was then introduced to develop surety of attack, preserve soprano quality, and awaken the extreme high range.—*The Canadian Journal of Music.*

Two Vocal Questions Answered

By H. W. Greene

To the Vocal Editor of THE ETUDE:

DEAR SIR—Why is it that writers on voice topics hold such widely different views as to registers?

I have read recently two so-called authorities on voice. One repudiates the idea of registers entirely; the other goes to great lengths to make the reader understand their physiological and other vagaries. E. L.

WHILE "E. L.'s" question may truthfully be called threadbare, it could hardly be more so than its answer, if correctly stated. Physiological facts are incontrovertible and unchangeable.

We all remember the old fable of "The Sign Post," toward which two riders were approaching from opposite directions. They stopped, each on the side of the board which he was approaching, and held converse. One of them remarked how perfectly absurd it was for the town authorities who erected the sign post to cover it with gold plate. Whereupon, the other rider said: "I beg your pardon, sir, it is not gold plate; it's silver plate!" Which was the beginning of a hot discussion, climaxed by backing up their horses, drawing their spears and charging furiously, each at the other. Fortunately, there was no damage done in this first onslaught, and they were turning to renew the battle when the traveler who was fighting for gold found himself facing silver, and his opponent in a similar predicament. The story has it that they dismounted and embraced each other, giving assurance that they would never again argue about a thing until they had taken the trouble to look at both sides of it.

The application to our question is almost too direct to invite further comment. The teacher who is so fortunate as to have a voice sufficiently elastic to enable him in singing to pass from the control of one group of muscles to the control of another is approaching the "gold side" of the "sign post," and will not be convinced that there are other throats unlike hers, born with a different inheritance, where the changes from one control to another are disagreeably accentuated, not only by a change in color and quality, but by a significant effect often alluded to as the "break."

It might be said, in passing, that the people with "the break" are quite as fortunate as those without, for, while it requires careful study to so adjust and control the voice in passing from one register, so-called, to another, this has its compensation in a much greater variety in quality and beauty of tone. Time spent in making "the break" an asset to the voice is time well spent. Time spent in building across the natural "break" notes in such a manner that a change in quality is not discernible is time misspent.

Everyone knows that the violin has four strings, and all persons acquainted with strings realize, almost unconsciously, by the quality of the string-tone, which is giving forth the sound. Each string has a character of its own. The great artist attempts neither to accentuate nor conceal the quality of each string, but so co-ordinates them as to compel those differing qualities to add to his effects.

So with the singing voice and its well-differentiated registers. The greater the artist the more beautiful the effects made by employing and embellishing all those qualities of which the voice is capable, even those which are found most difficult to develop at the beginning of study. —H. W. GREENE.

"FIRST say to yourself what you would be; and then do what you have to do."—EPICTETUS.

Career Etchings of Great Singers

ADELINA PATTI

EVERYONE has heard of Adelina Patti, the wonderful soprano, who entranced three generations with the limpid quality of her voice. She was born February 10, 1843, at Madrid, Spain (the youngest daughter of Salvatore Patti, an Italian singer), and died September 27, 1919, at Crag-y-nos, Wales. Her mother (Caterina Barili *née* Chiesa) was also well known as a singer in Italy. So that, in Adelina Patti's case, heredity must have been a factor, both in throat structure and the trend of the mind toward the art of singing. When but five years old little Adelina sang, and her half-brother, Ettore Barili, gave her lessons. At seven years of age she sang at a concert under the direction of Max Maretzek. From her eighth birthday to her eleventh she sang at concerts under the direction of Maurice Strakosch, who was her brother-in-law through marriage to her eldest sister, a contralto singer.

After this Patti dropped concert work and gave herself over to serious study. Upon her reappearance, about 1858, Patti's life was one artistic triumph after another. She sang in opera, her first part being "Lucia." Later she made her debut in England, and from this time her worldwide fame was established. Of all the many operas in which she has starred, Patti was more closely identified with the part of "Rosina" in *Il Barbiere* than any other. In fact, Rossini rearranged much of the music to suit her particular style of voice.

Her voice, while not a powerful one, was distinguished by great suavity and clearness and her range reached easily F in Alt. (F′′′).

In 1868 she married Henri, Marquis de Caux, equerry of Napoleon III, but later (in 1885) was divorced from him, after having been separated since 1877.

In 1886 Patti again married, this time the singer Nicolini, who died in 1898. A year later she married the Baron Cederstrom, a Swede, and lived in a castle—to round out the fairy-tale of her wonderful life—in Wales, called Craig-y-nos.

Mistakes in Public

"IF anyone makes a mistake he must never let on to the audience by any wrinkling of the brows or shrugging of the shoulder, or any twitch of the head. The audience is very quick to catch on to that."—DAVID BISPHAM.

Advice Upon "Placing" in Voice Culture

By Stanley F. Widener

INTENSITY and resonance, which are governed by the law of placing, depend chiefly on breath control. Tones are produced by the pressure of the expired breath setting up vibrations of the vocal cords; the quality of the tone is determined by the influence of the resonating cavities. Right singing is therefore built upon the foundation of perfect control of the breath, which means:

(*a*) Ability to fill the lungs to their capacity, either quickly or slowly.

(*b*) Ability to exhale as quickly or as slowly as occasion demands.

(*c*) Ability to cease inspiration with the throat open, whether the lungs are full or not, and to resume the process at will without losing any of the already inspired breath.

(*d*) Ability to exhale under the same restrictions.

(*e*) Ability to sing and to sustain the voice of an ordinary breath.

(*f*) Ability to breathe quietly, so that the fullest inspiration shows no effort.

(*g*) Ability to conserve the breath so that the reserve is never exhausted.

If you think you have acquired full and free breath control, try this: Take a deep breath by the simple process of expanding the lower ribs, leaving the chest in a normally high position, and then slowly, softly, and very quietly exhaling through closed teeth. You will discover a peculiar feeling of exhaustion coming over you, and you will find yourself compelled to breathe deeply and quickly several times after the experiment. Keep it up, however, until you properly develop the resisting power of the inspiratory muscles, which will in time make it possible for you to control the exhausting breath for a full minute. The stream of air will be firm and steady after continued practice.

To the teacher who is looking for a system of vocal exercises which will help to develop natural breathing, I suggest beginning a pupil on the five tone relaxation exercise in the best part of the voice. He should sing the syllable *lah* on the descending portion of the scale from *sol* to *do*. Be sure his position is correct. Have him sing it softly on one breath as many times as he can. When he is able to sing it six times, introduce the full descending scale. Keep his mind on "freedom, pure vowel, good tone, evenness and smoothness." Do not suggest a full breath at any time. His mind will attend to the amount instinctively. Try also *loo, lee* and the word *Joy*. A teacher who gives this a fair trial with a pupil who is in earnest, will find that in a short time the pupil will be singing it through seven and eight times in one breath. I have had pupils who were able to sing it sixteen times in one breath. Which vastly exceeds the length of any phrase in opera or oratorio.

As the power of breath control unfolds in the pupil's consciousness, exercises for the development of nasal resonance should be introduced. Sing on such syllables as na na, ma ma, tiro (teero) tira, tirang. Great care should be taken not to sing through the nose, but only to set into sympathetic vibration the air in the nasal cavities. Learn to differentiate between "nasal twang" and "nasal resonance." Remember, it is not the number of exercises practiced that counts; it is the knowledge back of the choice of the exercises and the thought put into the manner in which they are practiced that make for progress. Aim every tone forward; the intensity of vibrations depends upon the "vocal sounding board," which is the hard palate; the reverberations (causing resonance) back to the pharyngeal cavity.

A volume could easily be written on this subject, but the object is to be as brief as possible, to say as little as will make the points clear to the mind. After this concept has been established, the mind will analyze the tone and its necessary breath control instantly, and determine which law has been violated; then comes the development of will power.

Rely upon this: A student who has fine breath development and control has but a step to gain perfect intensity and resonance, and is already well along on the road to success in singing. He is acquainted with the law of placing, and is prepared for the work that is to give quality, beauty and artistic results.

Marks of True Artistry

By George Chadwick Stock

THE possession of complete technical ability and satisfying utterance in singing is a conspicuous mark of fine artistry. In no feature of a vocal performance does an artist more surely reveal his sense and appreciation of his art than in the manner in which he treats the seemingly unimportant words and intervals of a song. He does not neglect any detail of his work. There are no false touches of tone, color or emotional expression in an artist's performance. His work is ever the simple demonstration of truth and sincerity.

Jacob Grimm, the great German philologist, said: "The English language possesses a power which probably never stood at the command of any other nation. In wealth, good sense and closeness of structure, no other of the languages at this day spoken deserves to be compared with it."

"LIFE is not so short but that there is always time enough for courtesy."—EMERSON.

Mezza Voce or Half-Voice

NOTED singers speak of mezza voce or half-voice. By this I do not mean the little, pinched, tight, throaty tone, that some call falsetto. The true mezza voce is sung with the utmost relaxation of everything above the larynx; only the thin edges of the vocal bands, acting like light strings, being used to start the vibrations, which should have free reinforcement in the nasal cavities. It is, to my mind, the salvation of the voice, and no one who cannot use it from top to bottom of his entire range can claim to be a finished singer. It should be the basis of what is known as "training the head voice down." Anyone can sing forte. Very few can sing a resonant pianissimo, because it takes much practice and great breath-control to accomplish. It is for this reason that the messa di voce, or swell, is a supreme test; for it means the ability to go from pianissimo to fortissimo and back without a break.

WHAT conductor has not suffered anxiety near the end of the "Hallelujah Chorus" lest an excited choralist should yell one "Hallelujah" too many?—ED., C. F. R.

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.

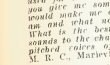
Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

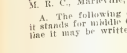
Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered

Q. I am organist in a Roman Catholic church, able to play all that is needed when the music is printed in modern musical signs; but the clef signs of the old notation used for the Church modes puzzle! Could you give me some simple indication which would make me always know just where I am and what notes I should be playing? What is the best way to adapt the exact sounds to the changing pitch of the different pitched voices of the officiating priest?—M. R. C., Marieville, R. I.

A. The following clef sign is the C clef; it stands for middle C, no matter upon what line it may be written:



The following is the F clef—the F below middle C—it may be placed on any line, and that line will be F:



Whenever sharps or flats are required they are indicated, as in modern music.

The simplest and best way to read, no matter what the pitch may be, is to read the name suggests—a deception. It usually occurs in proceeding from a dominant chord. Instead of resolving regularly upon the tonic harmony, it resolves upon a chord of another key than that of which it is the dominant.

Q. What is a coda?—MARY ORLIANSKY.

A. A coda (Italian, tail—a monkey's caudal appendage, its tail) is a musical part added to the regular composition, to give it a more satisfactory ending.

Q. What is meant by the principal subject?—ROSE BENJAMIN, Providence, R. I.

A. The principal subject is the chief idea of the piece or movement, around which the other subjects—subsidiary or tributary—revolve.

Q. What is the difference between diatonic and chromatic passages? How can I know at sight whether a passage is diatonic or chromatic?—JANE MAGIA, Dorchester, Mass.

A. A diatonic passage is one which consists only of notes of the scale or key in which the piece, movement or transitory passage is written. A chromatic passage is one containing notes altered accidentally (sharps or flats) from the regular notes of the scale or key.

Q. I understand that the fourth degree of the major scale is termed the "subdominant." Is not the name given to it because it is the note under the dominant?

A. That is not the reason. The dominant is the fifth above the key-note or tonic. The *subdominant is the fifth below* (sub) the key-note or tonic. In like manner, the mediant is the note midway between the tonic and dominant, while the submediant is midway between the tonic and subdominant.

Q. What is the correct way to count intervals? Is there any difference in the names of the chords D2—A2, and E♭—B♭ because, on the piano, they sound alike?

A. The only correct way is to count upwards, by the number of names of notes contained and inclusively—irrespective of the sharps or flats. Thus: D2—A2 contains the names, D, E, F, G, A: it is therefore a fifth; also, E♭—B♭ is likewise a fifth; G♭♭ to B is a third, whereas E♯ to C♭ (E, F, G, A, B, C) is a sixth, although on the piano they have the same sound.

Q. What is musical rhythm?—A. P., Woonsocket, R. I.

A. Musical rhythm is the result produced by the regular arrangement of notes, rests and accents into measures, phrases and periods, according to the effect to be produced.

Q. Theoretically, I am considered to be a pretty fair musician, for I have studied harmony and counterpoint thoroughly so that I am able to read a composition away from the piano and know how it should sound—if any one else plays it and makes mistakes, I can recognize the faults. But when it comes to playing the piece myself I am unable to perform what I see, the same as I conceive it should sound; briefly, I can read well but cannot play what I read. What is the reason for this, and what the remedy?—NATALIE B., Albany, N. Y.

A. The answer is plain: you lack technic. The case is not uncommon. Of course, the study of harmony and counterpoint is necessary. But, first and foremost, come the study and practice of technic. When you have a fairly nimble finger and a supple wrist (ten of the one and two of the other) and have learned something of the elementary theory of music, you may take up the study of harmony and counterpoint, but not before. Never neglect your daily practice of scales and arpeggios and finger exercises. Herein you may find the cure readily. But always remember that technic must come before interpretation. Which is another way of saying that you must learn how to speak correctly before you can orate.

Q. Won't you tell me what you consider the easiest way to learn how to transpose at sight? I accompany singers frequently and have often to transpose music I have never seen.—ZARA N., Providence, R. I.

A. The study of the scales, fingering and a sound knowledge of harmony. You will thus be able to transpose by relative positions. If you add to this the knowledge and practice of the Tonic-sol-fa, or movable Do, you will, with practice, speedily succeed in reading chords and passage work in relation to their new tonality, very much as you would read a figured bass.

Q. Do you approve of stamping with your foot on the floor, in order to beat time for a pupil, during a singing lesson?—DOLLY F., Boston, Mass.

A. Certainly not. It is not at all conducive to the pupil's progress. On the contrary, it is decidedly harmful; for the noise made by the stamping so obscures the quality of the voice that neither the pupil nor the teacher can do effective work. No really good teacher would permit the practice, because he wants to hear every slightest shade of sound voiced by the pupil, without which he could not detect many faults and their causes.

Q. How long may I practice daily so that my work may be profitable to me?—C. HORTMAN, Providence, R. I.

A. That depends upon your powers of resistance both of body and of mind—principally of mind. Make it a rule to cease your work *before* you feel fatigue; that is, when your work begins to lose its freshness and initial energy and you begin to lose interest. It is of the utmost importance to discontinue directly the least symptom of weariness appears. "Brain fag" is the greatest enemy of progress. Technic, understanding and interpretation, all require an alert mind. Perfunctory playing is pernicious.

Q. Ought I to make use of the loud pedal when playing Bach's Inventions, Preludes and Fugues?—R. M. G. B., Troy, N. Y.

A. Use no pedal until their technic is completely mastered. After which the so-called "loud" (or damper) pedal may be used whenever the music suggests it, provided, however, that it be not kept down during changing harmonies or scale passages; otherwise, discords and blurring would result.

Q. I am told that I have the habit of playing my bass just a shade before my treble. Is this a very bad fault, and what is the chief reason against it?—JOHNNY BULL, Omaha, Neb.

A. Yes; it is a very bad fault. It makes the music sound very ragged and "jumpy" in time. There are many reasons against it, the chief one being that the composer did not so write it.

Q. What is the real meaning of "Solfeggio?"—C. A. D., Moosup, Conn.

A. "Sol-fa-ing," or singing to the names of the singing notes, do, re, etc., or merely naming the notes thus, without singing them.

Department for Organists

Edited by Expert Organists

"The eloquent organ waits for the master to waken the spirit."—DOLE

A Study of Organ Pedal Scales

By J. Swinburne

Almost every organ instruction book contains scales with the pedaling marked, and many sets have been published independently. The most remarkable feature of pedal scales is that they differ so widely. They cannot all be equally good and they may not all be uniformly bad.

Probably very few, even among first-rate players, have any clear system of pedaling generally, though some may practice scales regularly. It may, therefore, be argued that systematized pedaling for scales is of no value because the best organists either use so many different systems or do without any at all. It may also be argued that scales occur so seldom on the pedals that it is not worth practicing them separately, any more than it is worth while practicing major thirds in arpeggio as a staple exercise.

Scales have, however, three main uses: as foundation for general pedaling, many pedal passages consisting largely of bits of scale with jumps between them, or reversals of direction; and as securing systematic pedaling of non-scale passages. Apart altogether from scales, it is important that the feet and fingers should always play a given passage in the same way. Getting up a piece consists in training the muscles to perform a certain series of actions subconsciously. It is economical to train them to do one set only for each passage.

Jiggle-Joggle Passages

Most organists recommend their pupils to practice both manual and pedal scales assiduously, but whether they do so themselves is another matter. I will assume, however, that whether scales are practiced to give fluency or are regarded as the basis for ordinary pedaling, it is worth while considering which are likely to be the best. Scales are naturally much rarer on the pedals than in the upper parts. Moreover, scales are altogether rarer in organ than in piano music. Much organ music is fugal, or at least contrapuntal, and long scales do not come naturally in fugues. Bach hardly ever writes rapid scales in the pedal parts, and those that occur are short. Unless a pedal passage has more than four or five notes per second, it can be played with almost any pedaling.

Most of Bach's rapid pedal passages are jiggle-joggle, probably intended to be played with the toes only. Mendelssohn uses a chromatic scale in his *First Sonata* and some diatonic scales at fairly high speed in the *Fifth*. Short scales of seven or eight notes are much more common than runs of over an octave. Rheinberger, Merkel, Widor and Guilmant do note write fast scales. The influence of the early short pedal and the use of the toe still exists. When a manual part in organ music, or any part including the bass in other kinds, feels excited, it bursts into rapid music, which is often scale work; but when the pedal part is obstreperous it still breaks out into jiggle-joggle and not into scale passages. Scale passages are therefore more common in arrangements.

If a pedal passage is slow, there is never any difficulty in playing it, as any awkward position can be met by changing the feet on the note. It is quite easy to change feet quickly and neatly, even on a sharp.

The idea that scales should be practiced by themselves as a staple exercise because music is made up of bits of them is especially absurd in the case of the pedals. The object of arranging this set of scales was not to enable them to be played easily as an exercise but to find a system which will apply so as to be generally useful in playing music. The few scales that do occur in organ music do not necessarily begin and end on the tonic. There is, therefore, little use in practicing scales of a single octave, tonic to tonic. The only sound principle seems to be to devise scales from top to bottom of the keyboard, which are not only easy to play as scales but which fit the generality of pedal parts in conjunct movement. Thus, if a pedal passage has a few notes of a scale, if these notes are played as part of a scale, they should not only be easy in themselves but they should leave the feet in a position likely to enable them to play the next passage easily whatever it may be.

Awkward Positions

In piano music, there are hosts of passages that are difficult to play, even with one hand alone. There are practically no difficult pedal passages in that sense. Any ordinary pedal passage is easy enough to play by itself; the whole difficulty is in playing it while the hands are playing other things. No system of pedal scales will overcome this. All that can be done is to arrange so that the feet do not get into trouble through awkward positions. Even if it is right to practice manual scales, it does not follow that pedal scales should be practiced too—at least by themselves; for this does not deal with the real difficulty of pedaling.

Unfortunately, the various organists who have published scales either give no reasons at all or say so little that one cannot guess what their reasons were. I will, therefore, discuss the matter almost as if it were new, giving reasons as fully as I can. But in many cases there are advantages and drawbacks to each way of pedaling, and it does not in the least follow that the choices I make are the best. I may have left out some considerations and treated others with want of balance.

My object was to devise a set of scales which shall be the best compromise, not so much for practicing by themselves as exercises as for forming the basis of a system of actual pedaling. The scales should be as easy as possible to play, smoothly and accurately phrased in twos, threes, fours and sixes; and they should be easy to remember. They should be the same ascending as descending. A given note and all its octaves should always be played by the same element of the same foot. The feet should not tend to foul in crossing. All these requirements cannot be met; so the only course is to make compromises. The scales were devised for my own use; but as they involved a great deal of trouble their publication may save other people avoidable work.

If the pedal board has thirty notes and the manuals fifty-six, the centre of the pedals is D♯ and of the manuals D♯, so that if the console is built symmetrically the centre is at D♯ for pedals and tor manuals. If the pedals have thirty-two notes, the manuals are pretty certain to have sixty-one; and the centres are then E on the pedals and F♯ on the manuals, again assuming that the console is symmetrical.

Practical Suggestions

Some half-a-dozen notes at each end of the pedal board are difficult to play because they are not so well within reach and because the feet arc very oblique when over them. The left foot does not readily go over parallel with the highest F nor does the right with the lowest C, especially on a non-radiating board. The normal board may be regarded as stretching from (say) 8 feet F to 2 feet C. The notes below low F and above high C may be treated as special, as the feet naturally are so oblique when playing them. Low C can always be played with the left toe, as there can be nothing below it; just as the highest note on the board can be played with the right toe. The pedaling of the very low notes need not be as rapid and neat, because they do not speak promptly enough. It is no use pedaling so quickly that the 16-foot stops do not speak. The pedal pipes are now generally worked by tubular pneumatics, even when the manuals have tracker action: and they are therefore a little (and sometimes a great deal) slower in coming on. And they go on sounding after the key is raised, so that a modern organ wastes any attempt at good phrasing at the left of the pedal board. The treble end is not very much used. High F♯ and G are not written in ordinary organ music. In playing fugues, it is often practicable to give each part its own keyboard; or at most to have two parts on one manual when four parts are sounding. When the pedal part is silent, the pedals with no 16-foot stops can have a manual coupled, so that the tenor is played with the feet, leaving a hand and a manual for each of the other parts. In this case the high notes come in, and most of the work is on the right hand part of the pedal board. It is not worth while considering any modification of pedaling designed to release one foot for the exposed pedals. Rapid pedaling seldom occurs at times when there is any need to alter the fourres. Some day an alternative louvre control may come in. A slat in front of the key slip, moved right or left by the thumbs of the hands playing on the manual above, can be arranged to work louvres or stops.

It is not practical to look at the feet while playing. Some organists object to pneumatic manual-to-pedal couplers, as they do not pull down the manual keys. This looks as if they watch the manuals to some extent to see that they pedal properly. The only satisfactory way is to locate notes by touch or feel. F♯ and B♭ for one group and C♯ and E♭ for the other are landmarks. B♭ and E♭ going down are found by moving the right foot so that the toe catches. If the short note has to be played, the foot is moved with the sole turned so that the inside is higher than the outside, and the corner of the short note is hit by the middle of the sole at the toe and put down. If E or D is to be played going down, the foot is moved on a lower level and further back till the edge of the toe hits the short note. The toe is then over E and the heel over D. In going up, the left toe finds F♯ or C♯. If necessary, the right toe can find its place going up by feeling for F♯ or C♯; but in an ascending scale it gets its position from the left foot, and in descending the left foot gets its position from the right.

There are a number of small points worth attention before considering the pedaling of scales. In walking, the heel goes down before the toe, and it is therefore easier to play U_A than $_A U$. It is easier to slide the foot back on the toe than on the heel, and to slide it forward on the heel. If the feet are put with heels together on, say, B and C and toes on A and D, they can play A B C D or D C B A; but this ease is probably the result of organ practice. The untrained feet can play B A C D or C D B A more easily, as they correspond better with the movement of walking. Similarly, with heels on A and D and toes turned in on B and C, it is easy to play A B C D or D C B A; but this may be the result of practice. With the heels on A and C and the toes on B and D, the feet can play A B C D with the movement of walking; but the descending D C B A is not so natural—it can be played more easily with the feet slanted the other way. But the preference for natural movement is generally lost by much organ practice. The pedal notes may be regarded as made up of two kinds of group: the three group F to B, and the two group C to E. In playing music, the ordinary pedal signs may be clear enough; but they are not lucid. Personally, I do not like marks like the signs of the Zodiac mixed up with my music, and I doubt whether they help anybody much, as each has his own way of pedaling.—From *Musical Opinion*, London.

Blend and Style in Choral Work

By Clifford Higgin

There is really only one way of learning the art of choral training and that is by practical experience. If the choir is already formed and it has been decided to study for competition work the first course to be pursued is for the conductor to obtain a knowledge of the individual voices. This will necessitate a personal hearing of each voice, which must be done. No choir can stand even a slender chance of success without blend. Even after the conductor has satisfied himself as to the quality of voice of each unit he may find that the general combination leaves much to be desired.

Here is a little warning to the conductor on the selection of his voices. Never be over-anxious to secure a solo voice unless you are perfectly convinced that it is under perfect control. On the other hand do not refuse a voice of medium quality unless the timbre is in your opinion too hard to make a blend. After you have exercised your wisest judgment the combined result may not satisfy you.

Pure Blend

Pure blend is a very peculiar thing. At one rehearsal you feel sure that you have obtained it perfectly, yet at the next practice it has flown and you stand perplexed and disappointed. Nothing in choral art requires more skill and musical acumen than this great question of blend. Many a conductor has been driven almost to desperation by its will o' the wisp antics.

If you have ten first sopranos in your choir that furnish a perfect blend you may discover that when there are only nine the blend has vanished even though all the voices are good. On casting your eyes over the choir to discover who is absent you may probably find it is the voice you thought the least about. Still the presence of that voice is absolutely essential to weld the other nine together to give the necessary color and warmth. It may be argued that the continual rehearsing of the nine together would bring blend. Here again we are up against hard facts. In the particular case under review I rehearsed the nine sopranos for three months, using all the skill that twelve years of competition work had given me, but without result. Eventually I had to secure the tenth voice when the blend was immediately restored and my ladies' choir in an exceedingly keen competition was triumphant.

Having noted some difficulties experienced in securing a blend it will be necessary to give some consideration to the style of singing. The successful cultivation of ensemble cantabile singing is often not so easy as many imagine. When dealing with a large body of singers a great number of difficulties arise. In a choir of say eighty voices there is bound to be a great variety of styles of production. Some voices are deficient in sustaining power; others have unequal vocal utterance; in another class you find the pronunciation very indistinct. All these faults will require correcting, as well as many more, before any real and distinct progress can be made.

Begin with the one central idea of freedom in delivery. There can be no singing quality of style until the words are sung out with freedom. To secure this supple and unconscious delivery will require some patience and hard work. It may mean the calling of extra rehearsals for pronunciation and enunciation alone, and the explanation of each word in every phrase. If it is necessary, it will have to be done. Get home the idea that the inside of the mouth must be kept as free from interruption as possible, and that when consonants have to be executed they must be quickly, yet articulately dispatched. All pure vowels or mixtures must be practiced at home until they can be sung with a consciousness that the tone is flowing free and smooth. If the chest is kept raised it will prove of the greatest assistance to the voice and help considerably toward what you are trying to accomplish.

Broad Singing Style

When blend is secured and a broad cantabile style of singing is accomplished, great headway has been made, and both choir and conductor will fully realize that the result has been worth working for. One thing that the conductor should insist upon at all rehearsals is, the watching of the baton by every individual member of the choir. Good ensemble singing cannot be secured unless the conductor's movements are minutely watched by every one. Ragged attack, missing of leads, erratic time, shortening or prolonging of notes, inartistic phrasing, etc., are all caused by not keeping an eye upon the conductor. He has to sway the whole choir by his beats, gestures and looks; and how can he do this effectively if a certain percentage of the chorus are not giving him their attention. The only way to secure absolute discipline here, is to put down the baton every time even one number of the choir is guilty of inattention—to fail here is vital.

Consult the Dictionary

By Marion Z. Cronyn

The dictionary is an open mine of information for all but the lazy person. One of the reasons why many music students do not forge ahead is that they are actually too lazy to take the necessary steps. Get a good dictionary—a Grove if you can afford it—and, when you have any doubt about anything, just delve down in your musical mine and find out what is right and what is wrong.

Every music student should have a small dictionary at least. Dr. Clark's dictionary has served thousands and is still a most useful work. Much of the misunderstanding about musical matters arises from a lack of accurate definition. See that you get the matter right in your own mind—and the only way to do that is to consult an authority.

The Pedal Piano as an Aid to Organ Students

By Edwin H. Pierce

THE young organist who aspires to anything like a leading rank in his profession must, above all things, acquire a masterly pedal technic. It is obvious that this requires long and properly specialized practice, and there are very few organ students who have access to an organ regularly for a sufficient number of hours each day to accomplish the desired result. Then, too, the very richness and variety of tone color on the organ excites the player and leads him to experiment with stop-combinations and delight in the gratification of the ear, to the neglect of the purely technical practice. The writer has known several organists of the highest standing who had constant access to splendid large organs in well-heated churches, who nevertheless chose to do the greater part of their regular practice on pedal pianos, for this very reason. In his own case he has found it to be so, and during the last thirty years has owned no less than three different sets of organ pedals, of various makes, and found them an indispensable help. At the time he bought them they cost about fifty dollars a set, including the labor of attaching; at the present time the price has, of course, risen, like that of all other articles, and is too unsettled to name an exact figure here, but if they cost a hundred or more, they would be well worth it to the organ student.

Any one of the better makes may be attached to and detached from an upright piano without in any way marring it or detracting from its future value. If the maker is within convenient distance he will generally be willing to attach them without extra charge; otherwise the piano must be sent to him for the purpose, or some competent person engaged to do the work. There are three classes of persons who can do this—a piano tuner who is also a good mechanic; a carpenter or cabinet maker who understands enough of music to know the notes on a piano; an organ builder. The first attaching of the pedals takes about one day's work, but afterward they may be taken off or put on in half an hour's time. The maker furnishes full directions.

The pedal piano is, of course, designed primarily for the use of organ students, but it is really quite an attractive instrument for its own sake. Schumann realized this and wrote three *Sketches for the Pedal Piano*. A pedal piano (square), formerly used by Mendelssohn, is still preserved in the Leipsic Conservatory.

The Simple Organ Voluntary

By William Reed

AMIDST the wealth of organ music and organ arrangements, the short and simple selection has distinct claims to be recognized. And a sufficiency of such material is not far to seek. In addition to published collections of the more simple voluntaries, numerous other excerpts are to be found which may be rendered useful with a little adaptation.

It is undeniable that a large proportion of ordinary organ music, by reason of its length and development requires abbreviation—not to say mutilation, in order to make it conform to the average length desirable for interludes.

Apart from this fact, a short and simple voluntary, because of its straightforward utterance, exhales a certain calm and religious atmosphere which appeals directly to those hearers who prefer simple melodic ideas, simply expressed. For this reason (and it is an important one), the church organist should make a point of using simple voluntaries occasionally, thus pleasing a diversity of tastes by means of a judicious mingling of the more elaborate and the simpler styles. A little thought and research will assist him in discovering many desirable and little-known selections which, as a whole, are now unperformed. Many such are suitable for church use, either on ordinary or special occasions.

Although the short voluntary is mainly serviceable as an interlude, it can sometimes find a place as either prelude or postlude. Also, it is particularly appropriate when it immediately succeeds a devotional hymn, often more so than is an elaborate number, no matter how well played.

The writer, in thus advocating the claims of the simple voluntary, speaks from a long experience in the use of all types of organ selections as voluntaries, and from the conviction as to their acceptableness to a considerable proportion of church goers.

Here is a suggested list of the sort of thing advisable to fill in with at times. It is capable of many additions;

Selections from collections of easy voluntaries for small organs (with or without pedal).

Useful material may be found also in reed organ collections.

Excerpts from old Masses, especially those of Mozart and Haydn.

Airs and short choruses from the lesser known works of Handel. Movements from Handel's chamber music. Airs by Gluck, old Italian composers, etc.

Preludes from *Rink's Organ School* (Book 1). Those in E minor F♯ minor, E major, and B♭ major are to be specially recommended. Some of the postludes (Books 3 and 4) are useful. Note the brilliant postlude in A♭ (Book 4).

Short pieces by Batiste (Elevations, Communions, etc.).

Some short pieces by Hesse.

Mendelssohn's Christmas Pieces in E♭, G and D.

Themes from slow movements of standard orchestral and chamber music, adapted and accommodated.

Incidentally, the short voluntary may furnish the organist with simple themes for purposes of improvisation, at the same time affording models for succinct statement.

It must be added that the old-fashioned simple voluntary may possess, for the organist a certain charm; appearing as a sort of old comrade, and reviving pleasant associations of his early days of apprenticeship.

Self-Suggestion

SELF-SUGGESTION is stronger than suggestion from without. It is the music that a man sings himself that benefits him most. The only true test of church music is its spiritual efficiency, its ability to stir and move the soul. Nothing else will justify its existence as a part of the service.—E. L. HUBBARD, in *The Diapason*.

Your Own Catalog

By Grace White

IN the great mass of musical literature there are special things that a teacher finds most useful for the needs of his particular students. He retains the names and numbers of many of the pieces and uses them repeatedly. But there are many more things that he must "thumb the catalogs" to find.

By far the most efficient way is to make one's own catalog. It is not an arduous undertaking and is a great saving of time in the future. It can be added to constantly, and new things listed (with short description in some instances) until the catalog becomes a valuable work for reference.

The most natural divisions for teaching are, of course, the various grades of difficulty; that is, classification according to style of playing or technical demands. For the teacher of average students of many grades, the first method is suitable; while the second is preferable for the teacher of students of all one grade—say, all beginners, or all advanced.

Before starting to make the catalog it is advisable to study thoroughly the publications and lists of the large music publishing houses and make notes of all the numbers one can use. Special care should be taken to study new or unfamiliar works. If the music one wishes to see is not available, it may be ordered on approval.

The list may now be classified into technical exercises, etudes or studies, study and recital pieces, and ensemble music. This, then, can easily be divided into grades and listed either under names of compositions or of the composers in your own catalog. Those things which one uses constantly need only be listed with name, number, composer and publisher. But the more unfamiliar ones should have brief notes that will bring their outstanding features at once before you—name of composer and work, editor, style, time, special technical demands, length, form, key, publisher and catalog number. For example: J. Jones, "Impromptu" (edited by Smith), brilliant, colorful recital number—⅝ time—octaves, staccato, and rapid passages—3 pages—3-part song form—A flat. Published by ——, No. 3621.

Much space should be left for the listing of new works—a little time given to this at regular intervals keeps the teacher conversant with the new and attractive material that is constantly placed at his disposal by the enterprising publishers. Your publisher will supply you at very slight cost with an appropriate book in which special entries may be made. Ask for the *Teacher's Hand Book*.

Musical Doctors

THE degree of Doctor of Music, Bachelor of Music and Master of Music seems to be a peculiarly Anglo-Saxon distinction. It is hardly known outside of the British Empire and the United States. At one time the degree was given with far too unfortunate liberality here in America, but in recent years it has been restricted by better institutions, so that it really does stand for a degree of attainment suggested by the degree. Outside of the British Empire and the United States, musicians distinguished academically for their accomplishments have usually received such degrees as Doctor of Philosophy. This was the degree bestowed upon Brahms, Schumann and Mendelssohn by German universities. Columbia University confers the degree of Doctor of Philosophy (Ph. D.) in music instead of the former degree of Doctor of Music (Mus. Doc.)

Enthusiastic Letters from Etude Readers

After a careful and critical inspection of the duets found in your *Four Hand Exhibition Pieces* for the pianoforte we take this way of expressing our pleasure in owning such a work. We cheerfully recommend it to all who desire a good and attractive selection of duets.—ELSIE BRAUGHT, Mus. B., Pa.

For a few years we have used the different sets of *The Child's Own Book of Great Musicians*. The pupils are more interested in their musical studies when they have a little history of the composer they are just short history of the composer they are just studying. The new interesting addition of Handel was welcome indeed. We hope that some other composer will soon follow.—HOLY GHOST INSTITUTE, Ill.

I want to tell you of what wonderful success I have been having with your new *Beginner's Book*. It takes even the dullest student and makes such splendid readers with so little effort.—MRS. MYRTLE WARE BRANDON, Ind.

Ten Melodious Study Pieces for the Left Hand Alone, by Arnoldo Sartorio, is what I have wanted for twenty years. All music teachers will do well to use it.—MRS. L. L. MARSHALL, Washington, D. C.

After a very careful examination of the *Volume of Songs*, compiled and edited by Mr. Bispham, I came to the conclusion that there is one great fault, to wit: *Another volume* from the hand of the same great artist should be added.—S. CAMILLO ENGEL, Calif.

Exhibition Four Hand Pieces is surely a most valuable contribution to this kind of books.—EDWARD MAYERHOFER, N. Y.

Received the *Recital Song Book*, by David Bispham: am very much pleased with it. There is one my favorite songs, *The Wanderer*, is one of my favorite songs, *The Wanderer*, is so completely described by Mr. Bispham. This surely would help the student.—WM. SHELLEY, Ohio.

Four Hand Exhibition Album is a high-class book; every number is a gem. The *Rachmaninoff Prelude* is worth the price of the book.—MRS. C. A. COOPER, Minn.

Received the *Celebrated Compositions by Famous Composers*, Carl John; *Favorite Compositions*, Paul Wachs' Album. I think these works are splendid. I have ordered music from you for about thirty years and have always been entirely satisfied with it. —Miss CECILIA ROMPEL, Switzerland.

Very much pleased with the *Spaulding Album*. I always find Spaulding's compositions excellent teaching material for children.—EDITH C. WRIGHT, Wis.

The *Album of Songs*, by David Bispham, I consider one of my best possessions in music. —MRS. LOVEJOY, N. Y.

David Bispham's new album of *Celebrated Recital Songs* is the most interesting and varied collection. Mr. Bispham's explanatory remarks are quite illuminating and his translations of some of the texts are the best I have seen.—GEORGE HAROLD MILLER, Washington, D. C.

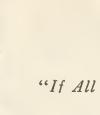
The Bispham *Collection of Songs* is a great stimulus to students and the younger professionals. Both Bispham and the Presser Co. deserve the hearty thanks of all teachers of the voice.—HERBERT STAVELY SAMMOND, Brooklyn, N. Y.

The *Twenty-five Melodies for Eye, Ear and Hand Training*, by Mathilde Bilbro, are splendid. I intend using them with my music class and feel sure they will be very helpful.—MRS. W. M. HUTSON.

Much pleased with *Four Hand Exhibition Pieces for Piano*. Was delighted to find such fine selections in duet form.—MRS. W. M. HUTSON.

Twenty-five Melodies, by Bilbro, is one of the most satisfactory books of little studies that has come to hand. I shall use it during the coming season.—HELEN G. HAMPSON, N. Y.

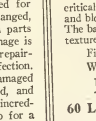
Carl Venth's *Musical Theory and Writing Book* will prove of great assistance to the earnest teacher, indispensable to the student and a necessity to many who pass as "musicians."—JOHN ROODENBURG, New York City.



Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN



Facial Expression in Violin Playing

VIOLIN students and violinists should not fail to cultivate a pleasing facial expression while playing, especially when playing in public. A young lady writes to THE ETUDE on this subject as follows: "I am just a beginner on the violin, and therefore have many faults to correct before they become permanent. One of my most annoying faults is that, on rendering a difficult passage, or in a place where I press hard with the bow, my nostrils automatically enlarge. If I count time out loud, I am not bothered in the least. I am asking this strange question because the expanded nostrils are noticeable, and they give me a rather 'distorted' facial expression. Now, please, what is the cause, and how can it be overcome?"

In playing the violin, or, for that matter, any other instrument, the player whose nervous system is keyed up too strongly in the effort to master the technical difficulties of the music, is very liable to make all sorts of grimaces, gestures and annoying facial expressions. Some keep the mouth open, others compress or bite the lips, elevate the eyebrows, grit the teeth, groan more or less audibly, sway to and fro, shift from one foot to the other, expand the nostrils, or indulge in all sorts of expressions and contortions, which greatly detract from the repose and composure which their playing should exhibit.

Performers on musical instruments are not the only sufferers from this trouble. We often see the same thing in actors, athletes, orators and all sorts of public performers. Note the look of agony on the faces of a lot of runners in a race, coming in on the home stretch, as they put forth their most supreme efforts to win. Watch the nervous play of expression on the face of a man trying to make his first speech in public. Some time ago a movie film was made of a lot of athletes doing all sorts of stunts requiring tremendous exertion, and was exhibited all over the country, attracting great attention. The remarkable part of the film was the expressions on the faces of the athletes. Some had agonized expressions, others were observed to be grinding their teeth, and the faces of all were drawn or distorted in various ways.

The violinist should watch his facial expression very closely, and his teacher should observe it also. All these mannerisms should be avoided. I once had a pupil who, during all the time he was playing, would make all manner of faces, screwing up his lips, batting his eyes, working his nostrils, and giving a correct imitation of a clown in a pantomime. I corrected him continually, put him on easier music, and urged him to practice a great deal in front of the looking glass, watching his expression closely. In spite of all I could do he could not break himself of the habit. One unlucky evening the ladies of the church which he attended prevailed upon him to play a violin solo at the church concert. He consented, and he certainly was the hit of the concert. His performance was a "scream," for he not only uncorked all his old "faces" and contortions, but invented an entirely new series on the spur of the moment. The audience indulged in spasms of mirth, and the violinist retired in the middle of his solo and never afterwards mustered up courage to play again in public. His trouble came largely from the fact that he played everything too fast, and insisted on trying to play music which was too difficult for him.

The cause of all this trouble is that the performer is trying to do what is beyond him, with the result that his nervous system is keyed up to too high a tension. The athlete walking slowly along the road has his usual expression. Let him run at the top of his speed in a race, and he will indulge in all sorts of painful facial expressions and contortions. In a similar manner, if the violin student is playing something which is easy for him, and well within his powers, the chances are that he will have a calm and natural expression. Let him attempt something which is much beyond his ability, which he has to try to play by "main strength," as the expression goes, and he is likely to develop all sorts of queer expressions, facial distortions and grimaces as the result of the unusual nervous and muscular efforts he is putting forth. As his technic advances he will be able to play more difficult music, at the same time retaining his ordinary facial expression.

The way to cultivate a pleasing expression when playing is not to attempt music which is too difficult and which causes a great strain on the nervous system. A good expression is a great element of success in public playing, and the violinist should do his best to cultivate it. Many a violin solo player has won success just as the result of facial expressions suitable to the varying moods of the music as it is played.

Many violinists have these unfortunate habits of distorting the face and indulging in all sorts of unfortunate grimaces without being aware of it. Cultivate the habit of looking in the glass occasionally, while playing, and see what you find.

Tender Plants

By C. W. Fullwood

YOUNG pupils should be handled as tender plants. At first do not make hard and irksome rules for practice. Rather guide the infantile mind to a spontaneous expression of its individual need and conception of musical tones. Impress upon the young student that the daily study and practice of music is as necessary for his mental growth, in this direction, as is the need of food for his physical growth.

"NOTHING great was ever achieved without enthusiasm."—EMERSON.

GIVE particular attention to the basses when you are playing. Your harmony can not be clear unless you do this.—ANTON RUBINSTEIN.

The Proper Violin Position

By W. A. Henderson

STAND erect, with weight on the left foot, which should be forward. The violin should lie gently between the chin and shoulder, held lightly by the thumb and the index finger at the point where it joins the palm of the hand. Never let it sink down into the flex between.

Do not let the violin droop. Keep the scroll level with the line of the floor. This gives a graceful and comfortable position, and makes for fluent playing later.

Tilt the belly of the violin inward toward you, so that the G string is easily accessible to the bow.

Practice a few minutes at a time—just the *holding* of the violin. Rest. Then carefully get into proper position again. While you rest, study your notes. Look at them and name them till they grow as familiar to you as the streets you walk along every day; as familiar as the friends you meet and chat with. Be scrupulous about getting every point in the holding of your instrument correct. Stand before a glass and see that you are poised lightly and comfortably and that there is no stiffness anywhere.

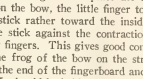
The Proper Bow Position

Pick the bow up with the inner corner of the thumb and the first joints of the index and middle fingers, the thumb just touching the frog. Then place the other fingers on the bow, the little finger touching the stick rather toward the inside, to brace the stick against the contraction of the other fingers. This gives good control.

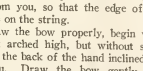
Lay the frog of the bow on the strings between the end of the fingerboard and the bridge. It should be held parallel with the bridge at all times, no matter upon what string or strings it is placed. Tilt the stick away from you, so that the edge of the hair rests on the string.

To draw the bow properly, begin with the wrist arched high, but without stiffness, and the back of the hand inclined toward you. Draw the bow gently and lightly across the G string, first a full down bow, from the frog to the point; then a full up bow, from the point to the frog.

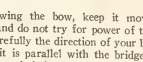
In drawing the bow, keep it moving steadily, and do not try for power of tone. Watch carefully the direction of your bow. See that it is parallel with the bridge all through the whole length of the movement, not crooked, like this:



nor like this:



but straight, like this:



After you get the knack of keeping the bow straight, try to do it with your eyes shut—by the "feel" of it. Then open your eyes and see how nearly right you are. Try it again with your eyes open, then with them shut, until the movement is made accurately, without the assistance of the eye.

Salient Points

To sum up, there are *six* things to look out for in holding the violin

Left foot,
Chin and shoulder,
Neck of violin,
Tilt of belly,
Scroll held up,
Elbow under violin;

and *five* things to look out for in holding the bow:

Finger-hold on the frog,
Elbow,
Tilt of stick,
Wrist high,
Bow at right angles.

To make these correct motions a habit, do not allow yourself one inaccuracy, even for one stroke of the bow. Adjust your position after every up-and-down bow. In this way you will avoid erroneous habits that will later be difficult to break up.

Then, when your position of body, violin and bow, is well established, pay attention to the tone, making it steady and sweet, not forgetting to study your notes as you rest.

The Secret of Teaching

THE very heart and essence of success in violin teaching, or the teaching of any other art or science, is in the student understanding the task which his teacher sets for the next lesson. The student who is practicing incorrectly is really going backwards instead of forwards, just as a man walking along the wrong road is getting gradually farther away from his destination. Of course, it is too much to expect that the student should understand in absolute perfection the advanced lesson which has been assigned; but he should have a fairly good idea of how to surmount the difficulties involved in it. If he has no comprehension of how to play the lesson which has been assigned, his practice time will be completely wasted, and the only remedy is for the teacher to assign an easier lesson, one which he can understand. This would seem to be such a self-evident proposition that it would seem hardly necessary even to mention it, and yet we find students rushing through volumes of exercises and dozens of pieces, without the slightest comprehension of how to play them really well. People are continually writing to this department, claiming to have rushed through two, three or four years' work in one year, and asking if they have not made wonderful progress. The chances are that many of these students who are trying to get ahead so rapidly would be set back to the very beginning if they should go to a real master of violin teaching.

Violin Superstitions

THERE is no musical instrument about which cling so many queer notions and superstitions as the violin. One of the strangest is that held by so many people that the tone of a violin is often improved by its being broken and then mended. It seems almost incredible, but that very idea is believed by thousands of people.

The following letter was recently received by THE ETUDE, evidently written by a woman of intelligence and education:

"EDITOR, VIOLIN DEPARTMENT.—In discussing the making of violins, some one made the assertion that violin makers often break the violin to pieces after it has been put together, and then put the pieces together again, in order to improve the quality of the violin.

"The above fact was questioned by another person. Therefore I would like to receive some authoritative facts to prove whether that method is used or not. Are the violins taken to pieces at the seams, or broken to pieces?"

Other correspondents sometimes write and state that their violins had met with some accident, but after being repaired sounded better than ever.

As Herbert Spencer has shown in his philosophical works, popular delusions often come about in a perfectly natural manner. So it is with the above, which can be easily explained. After a violin is made, and shows some radical defect in tone or construction, violin makers (especially amateur violin makers) sometimes remove the back or belly, in order to try to correct it. They may also alter the bass bar, or put in a new one, change the graduation of the violin, or make other changes which they hope will improve the violin. If any improvement is thus effected, it is certainly not taking the violin apart which improves it, but the changes and corrections which are made. Breaking a violin and then mending it, without making any other changes would, of course, be the height of absurdity.

Hearing violin makers (especially amateurs) talk about taking their violins apart to make changes has given rise to the popular delusion which some people have that simply taking a violin to pieces and gluing the pieces back, without making any further changes, improves the tone of a violin.

The more common notion that a violin sounds better after cracks and other damage are repaired than it did before the accident which produced them happened, can be explained in an equally natural manner. A violin player takes his violin to the repairer to have some damage remedied. In many cases this can be done so that the violin will sound as well as ever; in others, not. It all depends on the character of the injury. In a great many cases the repairer will find things which should be corrected in addition to the injury which his customer asks to have repaired. The bass bar may be wrong, the sound post in the wrong place or not made correctly, the bridge may be in bad shape, or little gutters worn in the fingerboard, etc. The customer, as a rule, directs the repairer to put the violin in perfect playing condition. When he comes for his instrument, the repairer usually says: "Here's your violin; it sounds better than ever."

The customer takes his violin home and is delighted with the general improvement in his violin, which is in good playing condition, perhaps, for the first time for years. He tells his friends that he has had his violin "mended" and that it sounds better than ever before, and never realizes that it is the fact that the repairer has corrected *all* defects, and not merely the mending of the specific injury that has made the improvement.

It cannot be too strongly stated that, while a damaged violin (if the damage is of such a nature that it can be completely remedied) may be made to sound as well as before the damage happened, it cannot be made to sound any better, unless certain new parts have been substituted for old, the position of certain parts changed, or the size or thickness of certain parts altered. In many instances the damage is of such a nature that no amount of repairing can restore it to its original perfection.

In the great majority of cases damaged violins can be completely restored, and even in doubtful cases it is almost incredible what a skillful repairer can do for a violin which seems ruined beyond help. Some years ago a prominent American 'cellist had his 'cello, a superb Cremona instrument, worth several thousand dollars, smashed in a street railway accident in Chicago. He was frantic with grief, as the damage seemed beyond help. He, however, took the 'cello to one of the greatest fiddle doctors in America, who set to work on it with loving care, with the result that the instrument was restored to practically its former perfection.

Lack of space forbids the enumeration of the various kinds of damage to violins which can or cannot be remedied without consequent loss of the original tone. Of course, accessories of all kinds can be placed on the violin, a new fingerboard put on, a new neck or scroll grafted on, and damages to the edges of the violin repaired by putting in new pieces, without changing the tone. The back, belly, blocks, linings, bass bar, etc., if they have become loose, can also be glued back into place, and the violin will retain its original tone. Many cracks can also be successfully glued.

In the case of cracks which have to be repaired by the use of discs or cleats of wood to hold the edges of the wood together, or where portions of the back or belly have to be reinforced by gluing pieces of wood in, where they have been worn thin, or part of the wood has been destroyed through accident, the repairs may result in more or less change of tone, if there are many cracks to be repaired or much reinforcing of wood done.

The bellies of very old instruments are sometimes almost a mass of cracks. Sometimes depressions have been worn by the feet of the bridge; and there may be slightly worn places in the back or belly, at either end of the sound-post. Varnish may be scraped off and the violin revarnished, but this should be done only if the varnish is almost worn off and in very bad condition. Violinists owning valuable old violins are extremely careful to whom they trust their violins for repairing, as a bungler can easily make mistakes in repairing which will greatly detract from the value of the violin. I once knew of a case where a violin maker actually scraped the varnish off a genuine Guarnerius violin and revarnished it, thus decreasing its value hundreds of dollars.

Some people are possessed of the idea that the more scars, cracks and disfigurements there are in an old violin the more valuable it is. The contrary is true. In the case of genuine old Cremona violins, preservation enters largely into their value. The more perfectly preserved they are, the greater prices they command. Violins with the beautiful Cremona varnish in a fine state of preservation are especially sought by connoisseurs. Violinists who wish to preserve the value of their violins should take pains to keep them in perfect repair, and to wipe all dust and rosin off the violin after using.

Violin Questions Answered

M. L.—It would be impossible to say anything definite about the lines on your fingers without a personal examination. However, finger trouble is very rare at your age of 23. If the matter troubles you it might be wise to see a good surgeon. 2. If you practice the various wrist bowings correctly you ought to develope tone and speed, but it would be impossible to say without hearing you play. Thousands of violin students practice wrist bowings faithfully, but do not get anywhere because they do not practice them correctly from an anatomical point of view. A few lessons from a real master of violin teaching would put you on the road to practicing them correctly.

R. E. K.—The slow vibrato appeals to some musical temperaments, and the fast to others. Which is the better is a matter of musical taste. However, the ideal solution of the question would be for the violinist to master the vibrato at all rates of speed, since the slow vibrato is better fitted for some passages and the fast for others. Spohr, the great violinist, makes this matter clear in his celebrated "Violin School." You do not state just what grade of difficulty you require in the string quartets you wish. If your quartet is rather simple, perhaps you would find the quartets of Haydn extremely interesting and beautiful. Possibly you would find a folio of miscellaneous quartets by different writers what you would want. Write to the publisher.

J. L. O.—For jigs, reels, hornpipes, strathspeys, etc., arranged for violin and piano, you might get White's *Unique Collection of Jigs, reels, etc.* (White, Smith Publishing Company), containing 175 numbers. 2. If you wish to amuse yourself doing a very limited amount of playing of music of this character, and do not allow it to interfere with your serious studies in violin playing, it would do you no harm, in fact, some of these extremely rapid dance forms make excellent studies for bow and finger techaie, as well as studies in rhythm.

G. A. O'B.—The inscription in your violin is probably "Andreus Guarnerius, Cremona, 1650." The label you send is but a correct copy of the genuine Guarnerius label. Your violin is probably an imitation, but if it is a good imitation, made by a good violin maker, it may be a very good instrument.

F. S.—Unless you are a phenomenal genius you are going entirely too fast. Even as a scholar of good average talent a year and a half or two years to do the course you have done in five months. Would advise you to devote the next six months of your practice to reviewing what studies and concertos you have already studied. If you wish to study symphonies, put in your list get the Mendelssohn *Concerto* and the *Minor Concerto*, by Bruch. 2. The *Ursteadiren*, by Carl Eichhorn, and the *Technical Studies*, by Schradieck, are both excellent works. Also get Part 4 of Sevcik's *School of Violin Technics*, and Schradieck's *Scale Studies*. As you have only an hour or two a day to practice the course mentioned above will give you plenty to do for a year.

E. L. S.—From your description your violin is evidently an imitation of a Maggini, made in Brescia in 1675. The word "varnish" is used as a trade mark, just as we have various artists' names used by people: as "Chesterfield" collars, "Mary Garden Face Powder," etc. 2. You did well in instructing the violin maker to clean, but not scrape off the varnish. 3. You can get a bridge of fair quality at a small cost for 25 cents. 4. The best way to clean bow hair is "not to get it dirty." However, the hair can be washed with soap and applied with an old tooth brush. After it is thoroughly dried it should be treated with powdered rosin before being rubbed on the cake. The bow hair should never be allowed to touch anything but the strings of the violin. People are constantly fingering the bow hair, or getting it dirty in all sorts of ways. I never in my life found it necessary to wash bow hair, neither has any other professional violinist. 5. Like anything else, bow hair wears out in proportion to the amount it is used. The ordinary amateur practising an hour or two a day, ought to have the bow rehaired about twice a year, although no exact rule can be given because some people are harder on a bow than others. Wire strings also wear the hair out fast.

F. G. W., H. K., L. O. U., T. R.—The inscription you send is a correct copy of the label used by Antonius Stradivarius, the premier violin maker of the world. However, owing to the fact that many manufacturers of violins for over one hundred years have been imitating and putting copies of this label in their violins, these labels have come to mean nothing as to the genuineness of a violin. There are literally millions of violins containing these labels in existence. Once in a while a genuine Strad turns up in some unlooked-for place, but the occasion is so rare that it attracts world-wide attention.

Col. J. C. L.—The word Canora stamped on your violin is the Italian word for harmonious. It was probably put there by the maker by way of a trade mark as in the case of other manufactured articles, such as "Duplex" mill, "Peerless" lawn mower, etc. In regard to the imperfection in the inflation, the wood from which the violin was made is supposed to speak, saying: "While I was part of the living tree I was silent, but now that I am dead I sing." Many violins made in Italy bear this inscription. "Iam mortua" means "Now dead." The inscription is in Latia.

W. F. H.—Guiseppe Rocca, Turin, 1807-1865, made some admirable instruments. He was a pupil of Presenda. 2. A 'cello bow should be made of Pernambuco wood and have the proper curve, weight and elasticity. It takes an expert of skill and experience to select good string instruments and bows. It would be impossible to tell you in a few words how to do it yourself. You will have to rely on a reputable dealer. 3. The bow should be rosined as often as it needs it, just as a razor should be stropped when it gets dull. No exact rule can be given. 4. Different instruments require strings of slightly varying thickness. One instrument will require thinner strings than another. Get a good 'cellist to decide the matter for you, and when the matter is once settled always buy strings of the same gauge which are found to give the best results in tone. 5. The speed of the vibrato should vary according to the character of the passage to be played. 6. Silver wound strings are usually better, not so much owing to the fact that silver wire is used instead of copper, as that much greater care is usually used in their manufacture.

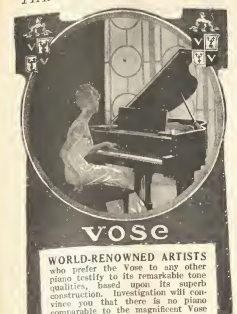
J. H. D.—There is a difference of opinion as to the use of the steel E string. Some violinists still cling to gut or silk. However, practically all orchestral players (including symphony men) as well as the majority of the great concert violinists of the day have gone over to the steel E. You will have to decide the matter for yourself.

W. S. B.—To try to tell you by mail what adjustments to make to improve the tone of your 'cello, which I have never seen or heard, would be like trying to instruct some one by mail how to perform a surgical operation to cure an unknown disease. You had better take your 'cello to a good repairer, for repairing and adjusting of string instruments is a business requiring great knowledge, skill and experience.

J. E. H.—The hard skin or callous which forms on the end of the violinist's fingers when much playing is done, is nature's way of protecting the finger tips. If this did not take place the ends of the fingers would be continually sore, so that much playing would be impossible and the finger tips would be literally "worn to the bone." No remedy is necessary for the forming of these callouses is perfectly natural and necessary. Until the skin hardens on the end of the fingers the finger tips often become sore.

A. J.—*D'abelle (The Bee)*, by Schubert, grades about 5 if played up to full tempo. 2. Advancement principally to age is a relative term. Some talented violin students can play standard concertos at 10 or 12, or younger, and others do not reach them until 18 or 20, or later.

M. F. T.—The average violin student usually takes two or three years and sometimes longer to complete the course you say you have finished in one year. Are you sure you are not trying to go too fast? As you have a good teacher he would be the best friend to advise you what to study for sight reading. 2. For two violins and piano you might get the *Second* and *Fourth Symphonic Concertante*, Op. 10 and 98, by Danela, also *Minuet* in G, Beethoven; *Largo*, by Handel, etc.

L. S. W.—The value of a bow is in the stick, which should not be made of Pernambuco wood. It should not be too limber, but should be springy and elastic, and should possess the proper curve. It takes a great deal of experience to be able to pick out a really good bow. 2. Write to some of the violin dealers who advertise in THE ETUDE and have them send you some bows on selection. 3. The study of the vibrato can be taken up as soon as the student has learned to play in fairly good tune. There is no exact rule in the matter. 4. Performing the vibrato from the wrist is as good a way as any, if not the best. 5. After the course you name, if really properly done, the violin student ought to be ready for Kreutzer. 6. Your teacher is best fitted to give you a practice schedule, giving the relative amount of time which should be given to scales, exercises, pieces, etc. No two pupils are alike. However, it is best to divide your practice into half-hour periods with a period of rest, even if short, between. 7. For a left-handed player the order of the strings must be changed so that they read E, A, D, G, from left to right. The sound post and bass bar must also exchange positions, so that the sound post comes under the E string in its new location and the bass bar under the G string.

Studying Scales

By Rena Idella Carver

RECENTLY a teacher said to me, "How do you get pupils to remember scale fingerings?" I have to correct them continually."

"My pupils never seem to have any trouble," I replied. As we study each scale we find the notes which the thumb strikes. Then we practice in groups (a) thumb training or under-swing, used in ascending, and (b) movement of hand over thumb—thumb out, used in the descending scale in the right hand. We repeat this process with the left hand.

With the right hand we play the scale up and down four octaves, employing only those notes on which the thumb and second finger fall ascending, and thumb and fourth, or thumb and third, descending. Thus:

Scale of C with the right hand ascending.

Small	CD-FG-Middle	CD-FG-One-line
	12-12-	12-12-
	CD-FG-Two-line	CD-FG-Three-line C.
	12-12-	12-12- 1.

Scale of C with the right hand descending.

Three-line	CB-FE-Two-line	CB-FE-One-
	14-13-	14-13
line	CB-FE-Middle	CB-FE-Small C.
	14-13-	14-13- 1.

This is done in different meters and rhythms.

Now we treat the left hand. We study it descending first, as the fingering and principles involved exactly correspond with the right hand ascending.

Scale of C with the left hand descending.

Two-line	CB-GF-One-line	CB-GF-Middle
	12-12-	12-12-
	CB-GF-Small	CB-GF-Great C.
	12-12-	12-12- 1.

Scale of C with the left hand ascending.

Great	CD-GA-Small	CD-GA-Middle
	14-13-	14-13-
	CD-GA-One-line	CD-GA-Two-line C.
	14-13-	14-13 1.

This is followed by the complete scale up four octaves, right hand ascending; left hand descending, taking the three-line C from the right hand without any pause, thereby making perfect connection between the hands.

Then we reverse and play the right hand down four octaves and return with the left hand, it taking the lowest note of the right hand without a pause.

Then we study the scale in the usual way.

Musical Self-Help Made Practical

By Walter Karlton Kraft

EVERYONE, no doubt, is familiar with the Bible story of Naaman and his release from leprosy by the prophet Elisha. Naaman had expected Elisha to perform the cure instantly without any effort on his part. The story tells us he was "exceedingly wroth" when Elisha's prescription was to bathe in the river Jordan—an ordinary common river and an ordinary common bath! Naaman to do all the work, while the prophet sat on the bank and looked on. Naaman went home and sulked. He wanted the prophet to DO something. Finally, however, Naaman's reason overruled his anger. He complied with Elisha's request, and he was healed.

How many of our modern music students could draw a lesson from this story? My experience with the musical aspiring is that a disheartening majority, like Naaman, expect the teacher to exercise some extraordinary magic, while they sit by and grow into Paderewski's or Galli-Curci's. They are out for a "painless" method, and they, like Naaman, resent the teacher who requires them to make some effort to help themselves. Scales, too, when they want to be playing concertos! I wonder if this explains why sincere teachers who require effort on the part of the pupil are forsaken by the listless in favor of the faker who promises to make them "stars after six months' study of my newly discovered method!"

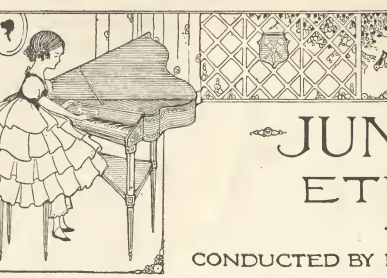
Do Not Despair

But happily we have the opposite type of student. This pupil earnestly works to obtain a thorough musical education, but is often temporarily denied the privilege of proper instruction by circumstances. If you are one of the musically incined whom circumstances deny the privilege of study under good teachers, do not despair, for in this time of phonographs, correspondence courses and music instruction books there is no excuse for lack of musical culture. While a correspondence course may not be so beneficial as a personal lesson, it cannot fail to be better than no instruction at all. The ownership of a phonograph offers to the aspiring examples of the wonderful art of the world's greatest musicians and composers. Those who are prevented from hearing the great artists in concert or opera may turn to their phonograph and not only hear the artist's rendition of the selection as often as desired, but have the opportunity of close study by imitation. While a library of records, even though intelligently used, may not be of so much benefit as a year's study in New York, it cannot fail to immeasurably benefit the music student who is obliged to study by himself.

Students and Magazines

A third great help for the isolated student is the constant reading of a standard musical magazine. Every student has dark periods of discouragement (if he has not the incentive for study under teachers he is the more susceptible), and the wealth of material and inspiration that is to be gleaned from musical papers will give him inspiration to fight the stern battles that are necessary to his progress.

Therefore, if you cannot obtain what you really need, do not fail to make the best of what you have. You, in the possession of mind, gift of talent and soul, have incalculably valuable gifts. With these gifts, the aid of mechanical instruments and the inspiration of musical books and magazines you can do much toward your musical development. Above all, do not depend too much on the "other fellow," the man who has a "large studio in the city far, far away," for he is nothing more than a guide who can lead you only as far as your personal intelligence and initiative will take you. Don't depend too much on the efforts of someone else, but be on the alert and follow simple directions as Naaman did when told to "bathe in the river Jordan."



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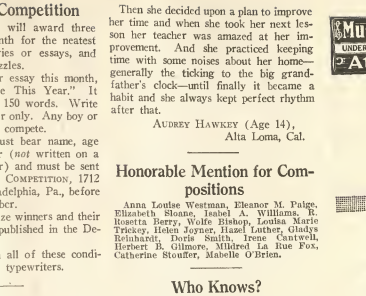


CONDUCTED BY ELIZABETH A. GEST

Tongue Twisters

You have all heard of the old tongue twisters, haven't you? The kind that give your tongue a great deal of extra work to do, all for nothing, such as—"An old cold scold sold a school coal-scuttle," or "Eight great gray geese gaily grazing in the grass."

With a little practice these tongue-twisters can be mastered, just as a clumsy technical passage in a piece can be mastered with practice.

However, there is another variety of tongue-twister that does not improve with practice—in fact, it only gets worse—and that is the twister who twists and chews his tongue while studying or practicing or taking a music lesson. Are you one of these?

Sometimes a pupil sits down to practice or take a lesson, and out goes his tongue, first to one side and then to the other, and all twisted up like a pretzel!

Really, it is hard on the tongue, which has its own special work to do—to say nothing of being a great waste of energy and lost motion.

So, play your music with your fingers and let the poor tongue rest. You will practice better if you take things easy—and your scales do not need the assistance of a tongue.

What Do You Know?

This is a true story. Once upon a time (but not very long ago) I heard a little girl play for some older people—a whole roomful of them. She played a long and difficult piece without her notes, and she played it well.

Then, when it was over, one of the ladies present remarked, as some one always remarks on such occasions, "That was perfectly wonderful, my dear. How in the world can you remember it all?"

And the child answered simply, "I do not have to remember it, Miss Jones, I *know* it."

Now just for sixty seconds, stop and consider the wisdom of that answer. Did you ever realize that there is a difference between remembering and knowing? Think how much gray matter we waste trying to remember the things that we should know. We do not have to remember that two and two make four, or that Canada is north of the United States, or that there are three hundred and sixty-five days in a year; we know all these things, but we once had to learn them, nevertheless.

What we know we do not have to remember. What we merely think we know we will probably forget.

If we always had the mental attitude of that child, playing for others would be a supreme pleasure. We would never be nervous, for we would be spared the worry of trying to remember what we should know.

Alice's Music Lesson

By Maude B. Allen

"I wonder if this is the way into the lot where the Caterpillar lives," said Alice to herself. And then she saw on a tall mushroom the Blue Caterpillar. He was quietly smoking his hookah and taking not the slightest notice of her. However, as Alice came up, he removed the hookah from his mouth and addressed her. "So you are back?" he said.

"I was afraid I should be late," replied Alice politely.

"B sharp or B flat, never B late!" admonished the Caterpillar severely.

"If you please," said Alice, "I guess I will not take a lesson to-day."

"Guess again," said the Caterpillar.

"How the creatures argue," thought Alice to herself, as she sat down at the piano, which she suddenly found standing near the Caterpillar. "I begin here to-day and take this page."

"I am glad you are to begin *to-day*," he said. "I thought it might be some time next week."

Alice could hardly play for the tears which came to her eyes. "I've lost the place," she said.

"In which case you will have to find it again," said the Caterpillar. "I did not lose it, therefore I shan't find it for you."

Alice tried again, but it was of no use.

"Begin at the beginning," said the Caterpillar. He gravely took the hookah from his mouth and pointed to the beginning.

"It was 3/4 time, I thought," said Alice after playing several measures.

"It was," said the Caterpillar, "the last I saw of it. You haven't counted for four measures and it has changed to 12/4. The quarter notes have all crossed the bars and we shall have a dreadful time straightening them. Play the last lesson."

"I haven't practiced it—I left it."

"That was not right. Don't you know left from right? The *last* lesson *last*, of course, stupid!"

After Alice had played the last lesson the Caterpillar turned the page. The quarter notes had all crept back into their places and Alice took pains to count them carefully; then she looked up, but the Caterpillar was nowhere to be seen. So she gathered up her music and started for home. "Of all the cross music teachers I ever saw!" she said to herself. She had not gone far before she heard sounds from a piano. She looked back and there, sure enough, the Caterpillar was playing with all his might. But Alice did not hear him remark, as he glided into the grass, "Quite a bright child, after all."

Chinese Music

In ancient times in China, there were only five tones used in the musical scale, and each one of these tones had a peculiar name. The tones were F, G, A, C, D and they were called "Emperor," "Prime Minister," "Subjects," "State Affairs" and "Universe" and each one was represented by a peculiar written character.

The Chinese believed that nature gave them eight materials with which to make music. These were skin, stones, wood, metal, clay, bamboo, silk and gourds. (These latter were something like pumpkins with hard shells.)

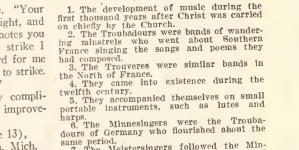
From the dried skins the Chinese made elaborate drums; they made disks of stone and struck them with hammers; wood made the bodies of instruments, and also hollow boxes which were struck with hammers; the metal was made into bells, and it is said that the art of bell-founding was invented in ancient China. From clay they made whistles and pipes; bamboo was used for flutes; silk furnished the strings for the instruments requiring them; and gourds were used for hollow resonance boxes, to which were attached numerous bamboo pipes. This instrument is called a "cheng."

How nice 'twould be if JUST ONE DAY
Were quite enough to learn to play.
But music is not learned that way,
And so my teacher I'll obey
And practice hard, and hope I may
Perform so well that folks will say
They do not mind how much they pay
Or even go a long, long way,
Just so that they can hear me play.

Tommy's Clock

By Aletha Phillips

A tick, a tock, a tick, a tock.
What's the name of Tommy's clock?
He winds it and it ticks away
But never tells the time of day.
A little bell the accent rings,
Whenever Tommy plays or sings
It marks the time—now fast—now slow—
And Tommy knows just how to go.
It keeps his rhythm perfect, too.
Without it, what would Tommy do?



Running in Low Gear

Probably everybody knows enough or hears enough about automobiles these days to understand what is meant by "running in low gear"; and you know that it is very important, for no matter how fast an automobile may be made to go it has to begin on low gear—slow, steady, and strong.

What about your practicing? You may speed it up into high gear, you may even make a racing machine out of your piano, but you have to *begin* on low gear, or you will never become a rapid player.

Try for a week to play everything you practice (scales, studies, pieces, etc.) in low gear, very slow, very steady, and very strong. Then later on, if you want to "speed up" a little, your fingers will be in better running order, and you will find that everything comes much easier to you for your week spent in "low gear."

Counting Aloud

My teacher makes me count out loud,
But really it's an awful bore—
One — two — three — four; one — two —three—four.

She says unless I count aloud
I never will play smooth, you see—
Three—one—two—three, and one—two—three.

For when I do not count out loud
I get myself into a mix—
With one—two—three—and—four—five —six.

So every day I count out loud,
Yes, very faithfully I do—
One — two — one — two one — two — one—two.

Junior Etude Competition

The Junior Etude will award three pretty prizes each month for the neatest and best original stories or essays, and answers to musical puzzles.

Subject for story or essay this month, "How I Can Improve This Year." It must contain not over 150 words. Write on one side of the paper only. Any boy or girl under fifteen may compete.

All contributions must bear name, age and address of sender (*not* written on a separate piece of paper) and must be sent to the Junior Etude Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of Octobcr.

The name of the prize winners and their contributions will be published in the December issue.

Please comply with all of these conditions and do not use typewriters.

SUSIE'S SENSE OF RHYTHM
(Prize Winner)

Susie sat practicing her music lesson. She was alone and was therefore very much startled when a voice said, "Well, who is playing that piano?"

Susie looked about but could see no one, and still more frightened she replied, "It is Susie." "Ah, ha," continued the voice, "I dwell within the piano and if it were not for me you could not play at all, so, to oblige me, please use better rhythm."

"Do I not use good rhythm?" asked Susie.

"Not very," answered the voice. "Your dotted notes are never exactly right, and you ignore your rests, and some notes you hold too long. Every time you strike I have to sound; and it is very hard for me to know just when you are going to strike. So please think of me a little."

Susie did so and was highly complimented by her teacher for her improvement.

Linnea Johnson (Age 13),
Muskegon, Mich.

SUSIE'S SENSE OF RHYTHM
(Prize Winner)

"Susie is positively hopeless," declared her distracted teacher. "She will never be a good player for she has no sense of rhythm."

When Susie overheard these words she sought her brother Pat; for she always went to him with her troubles. "Patty dear," she said, "will you help me to cultivate a sense of rhythm?" "Sure I will," was the hearty answer.

So after she had told him her sad tale Pat said, "Indeed, I was not in the army for nothing. The best cure for your failing is marching."

Hour after hour he drilled her—right, left, right, left—until one day she played her scales and exercises in perfect rhythm.

When she took her next lesson her teacher was pleasantly surprised, and remarked, "Well, Susie dear, will wonders never cease?"

Helen Gordon (Age 13),
Wilkinsburg, Pa.

SUSIE'S SENSE OF RHYTHM
(Prize Winner)

"Oh, your rhythm Susie! Count!"

Every lesson Susie's teacher said the same thing, but poor Susie did not know what to do about it.

One day in the city she went to sleep in a trolley car and when she awoke she had a strange refrain running through her head, "All in rhythm, all in rhythm." Then she noticed the car wheels taking up the words, then the horses' hoofs on the pavement, then the people's footsteps.

"Why they are all keeping time," said Susie surprisedly. "When I hum a tune I can keep time with the city's noise."

Then she decided upon a plan to improve her time and when she took her next lesson her teacher was amazed at her improvement. And she practiced keeping time with some noises about her home—generally the ticking to the big grandfather's clock—until finally it became a habit and she always kept perfect rhythm after that.

Audrey Hawkey (Age 14),
Alta Loma, Cal.

Honorable Mention for Compositions

Anna Louise Westman, Eleanor M. Paige, Elizabeth Sloane, Isabel A. Williams, R. Rosetta Berry, Wolfe Bishop, Louisa Marie Trickey, Helen Joyner, Hazel Luther, Gladys Reinhardt, Doris Smith, Irene Cantwell, Herbert B. Gilmore, Mildred La Rue Fox, Catherine Stouffer, Mabelle O'Brien.

Who Knows?

1. What is melody?
2. What is harmony?
3. What is monophonic music?
4. What is polyphonic music?
5. Who was Palestrina?
6. When did he live?
7. What position did he hold?
8. What is his style of writing?
9. What was the Council of Trent?
10. How did Palestrina help to improve church music?

Answers to Last Month's Questions

1. The development of music during the first thousand years after Christ was carried on chiefly by the Church.
2. The Troubadours were bands of wandering minstrels who went about Southern France singing the songs and poems they had composed.
3. The Trouveres were similar bands in the North of France.
4. They came into existence during the twelfth century.
5. They accompanied themselves on small portable instruments, such as lutes and harps.
6. The Minnesingers were the Troubadours of Germany who flourished about the same period.
7. The Meistersingers followed the Minnesingers in the thirteenth century and founded clubs and societies and held contests in singing.
8. Hans Sachs was one of the famous Meistersingers.
9. He was made the principal character in Wagner's opera, *Die Meistersinger*.
10. The last Meistersinger societies did not go out of existence until after 1800.

Puzzle Corner

Answer to August Puzzle—Flute, Organ, Viola, 'Cello, Piano.

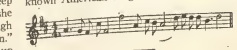
Prize Winners—Elsie Davis (Age 13), Atlanta, Ga.; Solomon Jacobs (Age 12), Bronx, N. Y.; Ruth M. Balfour (Age 10), Columbus, O.

Honorable Mention for Puzzles

A great many correct answers were received for this puzzle, but the neatest were from Doris Mason, Evelyn R. Ditto, Herbert Bowen, Frederick J. Warnecke, Margaret E. McMurray, Marie Anita Marshall, Carolee Windsor, Tillie Hauske, Jeanette Rayne, Margaret Ellicker, Vivian Dvorak, Doris C. Wells, Milford B. Snell, Seva Crews, Laura Putnam, Alice Sporum, Ruth Tapperman, Rose Zwerlin, Silva Marie Manouge, Jennie van Dongen, Vera Leah Wendel, Alita Lawrence, Lilanea Johnson, Margaret Eccleston, Mildred Kunen, John Norcross, Wilma Rheinboldt, Elsie Hunter, Sarah Hill, Felecite G. Bibb, Phyllis Pryler, Nora Davidson, Alma Klein, Herbert B. Gilmore.

Puzzle

The following notes, when correctly arranged, form the refrain of a very well-known American song:



Staccato is a little word,
But means an awful lot!
It's easy to forget it though,
And so we make a dot.

A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS.

Advance of Publication Offers—

October, 1920	Special Offer Price
Beethoven's Selected Sonatas	$1.00
Child's Own Book—Liszt, Tapper	.12
Compositions for Beginners—Hamilton	.60
Easy Arrangements of Celebrated Pieces	.40
First Position Pieces for Violin and Piano	.35
For the Home—Gaenschals	.50
Gurlitt, Op. 50. Twenty-four Easy Melodic Studies	.30
Heart Songs	1.25
In Santa Claus Land—Rohrer	.20
Kohler's Children's Album, Op. 210	.50
Louis Kohler's Elementary Studies, Op. 163	.20
Melodic Study-Pieces for Left Hand Alone—Sartorio	.40
Melodies Without Notes—Hudson	.35
New Pipe Organ Collection	.75
Rachmaninoff Album	.50
Russian Album for Pianoforte	.40
Schumann's Fantasie Stücke, Opus 12	.25
Seven Songs from the South—Strickland	.60
Stults' Anthem Book	.20
Tschaikowsky Album	.50
Virginian Romance—H. Loren Clements	.50
Wedding and Funeral Music for the Organ—Kraft	.60

Heart Songs
A Bargain

There is nothing that we like to do more than to obtain something of real value and be able to offer it to our friends and customers at a real bargain price. *Heart Songs* comes to us under just such conditions, a strongly-bound volume of 518 pages, containing 400 songs, a volume for the family; for anywhere that friends are gathered together; 400 songs that will be treasured in the heart forever.

A volume of 400 priceless songs; the lullabies of centuries; old love songs that stirred the hearts of sixty years ago; plantation melodies; songs of land and sea; war, peace; home; travel; youth and beauty; age; church; state and nation: *The Heart Songs of the Nation.*

Realizing the inestimable value of this work, both sentimental and practical, we have purchased an edition, and for a limited time we can offer this work which has been selling regularly for $3.50, for a cash, postpaid, price of $1.25. We have met no volume that would be of more interest for the home, the individual, the studio; no volume which would make a more acceptable and appreciated gift to anyone.

"Etude" Brand
Violin Strings

Here is a violin string of tested merit and established demand. It is of American manufacture and has practically displaced the imported string formerly regarded so essential to the requirements of both amateur and professional players. The ETUDE violin strings give perfect satisfaction to the most exacting performer, both as to tone quality and durability. They also cost less than many other brands and may be had regularly at 20 cents each (E, A, D or G) or in bundles of 30 strings (one string or assorted strings) for $4.25. When ordering by mail, if possible, please give guage number.

Prize Contest
for Young People

Mozart was a composer of marked ability when he was eight years of age. Talent did not die with *Mozart*. THE ETUDE is hoping that among its thousands of teachers there may be some at least who have discovered a young student with a talent which will reveal an ability to make tunes, real tunes, one of the rarest gifts in the world. If this contest can discover just a few children who have this talent it will be well worth while. A great many teachers are turning their attention to getting little folks to express themselves melodically. Musical composition is quite as important in the educational progress of the child as literary composition is in the study of English. What would you think of a teacher who taught her pupils to read and to memorize but never taught them to express their own little thoughts? We think that lots of children could write pretty pieces if their teachers gave them a little instruction. Full particulars of this contest are given in another part of this issue. There are two classes (I) young folks under the age of twelve and (II) young folks from twelve to sixteen. The contest closes January 1, 1921.

Orchestra
and Band Music

For the accommodation of our professional patrons who are interested in music for small or large orchestras we have established an "Orchestra and Band Music Department," through which we are now in an excellent position to meet all demands for music in these important classes. Owing to the nature of these publications we do not include them in "On Sale" packages, but they may be had subject to liberal "examination and return" privileges. Interested readers who give us an definite an idea as possible as to their needs will be served promptly and with satisfaction.

Victor
Records

Our mail order business in Victor Records is rapidly increasing and our customers can be counted in every State in the Union. We also have regular customers in Canada, the Virgin Islands, the Philippines, New Zealand and other far-distant points. From every section comes the cry that Victor records are scarce, and one correspondent describes the situation in his particular city as "very acute." "I can get scarcely anything," he adds. It is the old question of the law of supply and demand. Many people think the supply of records has decreased. Quite the reverse—the supply to-day is much larger than it was a few years ago, but the demand has increased twenty-fold. But conditions are going to be better this fall. We find many missing records in out-of-the-way places. We are constantly on the lookout for them—numbers that cannot be had from the factory or the regular jobbers. That is the reason so many of our customers tell us that we can find for them and supply them with records that they have ordered elsewhere without success. Try us on your next order. All orders amounting to $3 or over sent postpaid anywhere in the U. S. Safe delivery guaranteed. New lists now ready to send you for the asking.

America's
Golden Prosperity

Never has the prospect for a fine musical season been so good. The reaction from the depression of war is being felt from Cape Cod to the Golden Gate. America is rich, ready to get down to work, ambitious, music-hungry and has received the greatest musical impulse in its entire history.

The music teacher who does not "make good" this year has only himself to blame. But he needs something more than the opportunity, combined with hard work, good sense and a cheerful heart—he needs a base of supplies, quite as much as any general on the field of battle.

Without a means of getting literally any piece of music in print, in the shortest possible time with the most liberal discount and credit conditions the teacher is crippled before the season begins. It is the highest ambition of the Theo. Presser Co. to give this service so that the thousands of pleased customers who have patronized us so loyally for years will continually tell others of these advantages.

We depend upon your first trial order to make you a regular permanent customer, but we must have that first "getting acquainted" order. If you have delayed ordering your season's supplies just write to-day on a postal card the lines which have brought convenience and economy to so many, many teachers: *"Please send me at once catalogs of piano (or voice, violin or oratorio) music and full information about the Theo. Presser 'On Sale' Plan."*

The Retaining
of Last Season's Stock
of "On Sale" Music

The sending of "On Sale" music by this house to schools and teachers of music is done on the most liberal basis. In fact, many times more liberal than it is possible to obtain elsewhere. Music which has been billed by us previous to September, 1919, should be returned before the next season opens. We should not allow a complete settlement to go over the second year.

This note, however, is with regard to those selections sent out during the last season, and upon which returns have not as yet been made. If the selection on hand is satisfactory, and if the sending of a supplementary selection of novelties and specialties will make it satisfactory or more satisfactory, then we cannot but advise that the selection be retained another season because of the economy and the convenience which it will be to both parties. The only condition that is necessary in this case would be that the customer is to send us a remittance which will fully cover what has been used from the selection during the past season. Then the balance will merely be redated as to the present season, and returns and full settlement will not be expected until the summer of 1921.

If this last arrangement is satisfactory we would advise that the supplementary selection mentioned above be ordered, but let us send it after the rush of the opening of the season is passed. It will then be possible to make a better selection.

Tschaikowsky
Album

This great Russian composer is becoming more popular every year. His works cover the entire range of musical composition. His symphonies are played by orchestras everywhere, but he is chiefly popular for his piano compositions. These, also, cover a very wide range. He has composed some of the most beautiful children's pieces, equal to Schumann's *Album for the Young*. This volume will contain the most popular compositions for the pianoforte of a medium grade. Those who order the copy in advance will be sure of getting something that is useful and is not in any way disappointing.

Our special advance price is but 50 cents postpaid.

Gurlitt, Opus 50
Twenty-Four Easy
Melodious Studies

There is no writer more pleasing than Gurlitt for young pianists. He is never tedious; the mechanical is made as pleasing as it is possible to make it. He is a master of form, and while he is known as a writer of easy music, yet, while living, he had the respect of the greatest musicians and was a friend of most of the composers of his day. He lived in a suburb of Hamburg and was a highly cultivated man of the world. This little volume, Opus 50, is one of his most popular sets of studies; they are about grade two and a half and contain scale practice, left-hand work and a number of rhythmatical problems. Some of these little studies are actual pieces, especially No. 20, which is as beautiful a piece as any one would wish to play. If you are not familiar with this opus you will not be disappointed in ordering a copy.

The price in advance of publication will be but 30 cents postpaid.

Stults'
Anthem Book

This new anthem book is similar in size and scope to the various numbers of our well-known series of anthem collections. It is exceptional, however, in the fact that all the anthems in this book are by Mr. R. M. Stults. Mr. Stults is one of our most popular American writers, and his anthems in particular have been very much admired. They are all melodious and singable, well within the powers of the average chorus choir. In this book, all the best numbers will be included.

Advance of publication cash price, postpaid, 20 cents.

Wedding and Funeral Music
for the Organ
By E. A. Kraft

This new volume will contain organ music for these two important occasions. All the conventional numbers which are used at weddings and funerals will be included, and in addition a number of new and most desirable compositions and arrangements. All the numbers have been carefully revised and edited and in some cases written especially for this work.

Advance of publication cash price, postpaid, 60 cents.

Russian Album
for the Pianoforte

In view of the present interest in the music of modern Russian composers, the announcement of this new volume is most timely. Some of the most attractive piano pieces written in modern times are to be found among the works of the Russian composers. All the gems among these will be found in this collection. There will be no heavy concert numbers included, and the majority of the pieces are of intermediate difficulty or a little more advanced.

Advance of publication cash price, postpaid, 40 cents.

Kohler, Opus 163
Elementary Studies

These little studies are in grade II and are generally used by teachers with pupils who are about beginning scale practice. The little volume is just long enough not to tire the pupil. There are about fourteen short studies in the volume. It will pay every teacher to purchase the work in advance of publication as the price is but 20 cents, postpaid.

Kohler's Children's Album
Opus 210

This little volume, which can be purchased for a mere song, contains thirty little pieces, making them cost but one cent a piece in this offer. They begin with grade I and finish in grade II. The pieces are all of an educational order and have gained great popularity with the teaching public. Try a volume if you are not acquainted with them. Our price is but 30 cents, postpaid.

Celebrated Pieces
in Easier Arrangements

This new publication is now on the press, and it will be ready in a short time. In this volume will be found some new and well-made arrangements of well-known masterpieces. The identity of the original in each case has been carefully preserved. Melodies and harmonies are as the composer intended them, but the arrangements, themselves, have been brought within the powers of the average player. The many who wish to play classic masterpieces, but who are deterred in many cases by their difficulty will find in this book just what they are needing.

Advance of publication cash price, postpaid, 40 cents.

New Pipe Organ
Collection

This new collection has been compiled in response to a demand for a successor to the two exceedingly popular collections, *The Organ Player* and *The Organ Repertoire*. It will be similar in size, scope and range of difficulty to the two above mentioned, but the contents will include many new and attractive novelties as well as some standard pieces and transcriptions which have not appeared in the preceding volumes. This new work will be found desirable alike for church or recital work, and many of the numbers will be suitable for moving-picture playing.

Advance of publication cash price, postpaid, 75 cents.

Schumann
Fantasie Stücke, Opus 12

We will publish for the fall season the most popular of all Schumann's piano works, containing, as it does, some of his best-known works. There is one piece in this opus called *Soaring (Aufschwung)*, which every young student should know. It is one of the most satisfactory of all of Schumann's compositions and it is not played as much as it should be. This composition alone is worth the price of the whole volume.

Our special advance price before publication of this work is only 25 cents postpaid.

Child's Own Book
Liszt

Give a little child a pair of scissors and an old magazine, let it cut out pictures and you don't have to worry about amusing the child until all the pictures are cut out. Children like nothing better than cutting out pictures and pasting them in other scrap books. The *Child's Own Book* series, by Thomas Tapper, taking advantage of this fact in child life provides a large sheet of musical cut-out pictures, and a story book with appropriate places in the text to insert the right pictures by pasting them in. Each book is an individual biography of some one composer. When the child has all the pictures pasted in, he binds the book with a needle and cord, provided for the purpose. The new book in the series which we shall issue shortly is *Liszt*. Send 12 cents now and we will send you one at this advance of publication rate as soon as it is issued. If you want any of the following which have already been issued: Bach, Handel, Haydn, Mozart, Beethoven, Schumann, Schubert, Wagner, Mendelssohn, Chopin, or Verdi, send the regular price, 20 cents.

In Santa Claus Land
By G. M. Rohrer

A delightful little Christmas entertainment in one act, which may be produced by thirty children, more or less, easily rehearsed and most attractive when well given. The music throughout is of bright and festive character, and the small bits of dialogue are interesting and easily learned. This work will prove desirable for either Sunday Schools or day class work.

Advance of publication cash price, postpaid, 20 cents.

Virginian Romance
By H. Loren Clements

This is an operetta for amateurs which requires a whole evening for its performance. Although intended for amateurs, it is, nevertheless, equal in all respects to many light operas intended for professional exploitation. The play is an American one. The action moves along briskly with smart and telling dialogue, and the music throughout is tuneful and well written, introducing some of the good, old American folk melodies. The costumes and scenery are easily prepared.

Advance of publication cash price, postpaid, 50 cents.

Compositions for Beginners
By A. H. Hamilton

We lay considerable stress on this work. It is a new departure in musical educational work. It is certainly an innovation for the merest child to start writing musical compositions, but this is done every day in the public schools with literary compositions. The child is taught from the very start to write little compositions and these, as we all know, are sometimes done very cleverly.

This work by Miss Hamilton is one of considerable dimensions worked out in all its details. It has been used by the author for many years as a correspondence course. It has proven so very useful and so popular that the author has concluded it could be used to advantage by all teachers. We are very glad, indeed, to become the publisher of such a work and we recommend it in the most confident spirit. We would like to see almost every teacher interested in it, for their own teaching success if for no other reason.

It will not be long before the work will be published so that those who desire to avail themselves of the low price should do so now as our price is but 60 cents, postpaid.

Melodies Without Notes
By Mrs. H. B. Hudson

The apparently paradoxical title of this work is well justified by its contents. The little melodies contained in the book are written out in the student in capitals instead of in musical notation, but they are written out in such a manner that there can be no misconception as to the time. This idea was first carried out most successfully in Mrs. Hudson's previous book, entitled *A, B, C of Music*. The new book may be regarded as a continuation. The melodies are all very pretty and easy to play.

The special advance price is but 35 cents, postpaid.

Seven Songs from the South
By Lily Strickland

This is a cycle of Southern songs such as are generally termed *Mammy Songs*. The writer is, herself, a Southerner and has had exceptional opportunities of acquiring the traditional Southern melodies and local color at first hand. The songs, themselves, however, as given in this volume are real art songs such as would grace any recital program.

Advance of publication cash price, postpaid, 60 cents.

Melodic Study Pieces
for the Left Hand Alone
By A. Sartorio, Opus 1237

In this new set of studies for the left hand alone, Mr. Sartorio has included some splendid arrangements of well-known melodies and pieces by standard writers in addition to some attractive original pieces of his own. Although these are third grade study pieces, nevertheless, when well played they sound as though played by two hands, so well are they arranged. This book may be taken up to advantage by any student who has completed the usual third grade work.

Advance of publication cash price, postpaid, 40 cents.

Home Pleasures
By C. Gaenschals

It is well to encourage four-hand playing on the part of young students just as soon as possible. This little collection of pieces and arrangements by Gaenschals, each two pages in length, is designed for this special purpose. These duets may be played by teacher and pupil, or by two students one of which is slightly more advanced than the other. All the numbers are most melodious and in characteristic style.

Advance of publication cash price, postpaid, 30 cents.

Beethoven's
Selected Sonatas

Our aim in publishing this volume is to have one to take the place of the complete sonatas. There are quite a number of Beethoven's Sonatas that are seldom played, especially the last three, in fact there are only six that are very much used. In this volume we have about every one that is played at the present day and we would especially recommend it to those who have been buying the complete volume of sonatas. These sonatas will be graded and in every way will answer the purpose of the complete volume.

This volume will be published during the present month and those who desire to avail themselves of the low rate will have to do so very soon. The price is but $1.00 postpaid.

First Position Pieces
for the Violin and Piano

In the beginning of violin instruction it is necessary in order to relieve the tedium of the necessary exercises to use some bright and tuneful pieces. In the early stages of violin study, of course, these must be exclusively in the first position. Our new compilation will contain just such pieces as are most desirable, pieces which have all been used successfully in teaching and which are in duet form. It is a great advantage to have all these gems assembled into one book. Such a volume will prove a pleasure to both teacher and student.

Advance of publication cash price, postpaid, 35 cents.

Rachmaninoff
Album

We expect to publish in time for the fall season a Rachmaninoff Album for the Pianoforte. At the present time this Russian composer and virtuoso is very prominent. His compositions are all of a very high grade and are played about as much as those of any present-day composer. His preludes are two of the most popular pieces with pianists of the day. This volume will contain the most carefully selected collection of his most popular works.

Our special advance offer on the volume is but 50 cents postpaid.

Special Notices
and ANNOUNCEMENTS

WANTED and FOR SALE
Rate 10c per word

FOR SALE—8 vol. organ works, Bach, Leipsic Edition. Sheet music (modern organ and piano); condition excellent. Miss Louise C. Thayer, 88 Manhattan Ave., New York City.

BAND AND ORCHESTRA SCHOOL location wanted by experienced director-teacher. Complete equipment for public school, college or municipal band. Donald Cady, Des Moines, Ia., Box 2110.

MUSIC COMPOSED—Send words. Manuscrits corrected. Harmony, correspondence lessons. Dr. Wooler, Buffalo, N. Y.

ANNOUNCEMENTS
Rate 20c per word

UKULELES $3.50 and upwards. Six correspondence lessons, $5.00. Wm. Bushop, 3734 Cuerot Place, Chicago, Ill.

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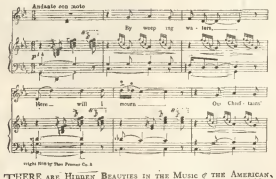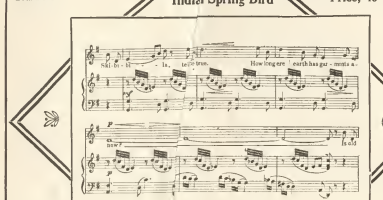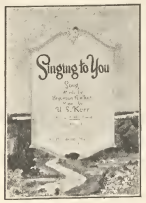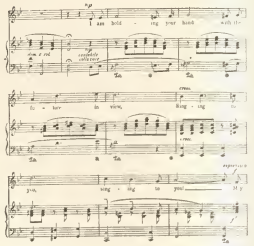
Fixing a Piece

By Wallace Ziegler Manney

THE writer as a youth studied a number of years before it came to him to find out what really made a music lesson valuable.

What is the most valuable thing that the teacher can give you at a lesson; that is, after the customary theoretical and technical studies have been passed? Think a little while and you will realize it is "the knowledge of how to learn a new piece so that it will become a permanent and useful part of your repertoire."

This can be done through three distinct processes, and the reader of this article may try these out at once, and if he proceeds properly he will find that the plan always works.

Let us select one of the most widely known and one of the most simple pieces. *The Happy Farmer*, by Schumann.

I

The first process is what the psychologists call FOCALIZATION. This means that you must so concentrate upon the piece that you will understand every motion, know the reason for using the proper finger and arm touches in bringing out the attractive melody, know why the wrist touch may be employed with sprightly effect in the chords, know why one fingering is better than another, note the expression marks; in other words, you must KNOW WHAT YOU ARE DOING. You must visualize the piece as a whole and intuitively feel all the physical operations necessary to bring out its meaning.

II

The second process is what is known as ATTENTIVE REPETITION. Work with the piece, making all the inevitable blunders, until you manage to get one perfect performance. Then try to keep the mind on the piece with such unflinching persistence that it stays perfect. Many students make me think of a cook trying to get a meal without a regular heat. Let us suppose that the cook does not watch the fire and it goes out. The meal is impossible. Hundreds of students waste hours at the keyboard with the fires of their intellect virtually extinct and the subsequent musical feast does not materialize. Here lies the greatest waste in all music study. Keep your intellectual fire burning every second you are trying to learn the new piece. See every note of *The Happy Farmer* every time you go over it, as though it were the first time you ever looked at the page.

III

Even after you are able to play the piece one or two times correctly, you have not really mastered it until you prove to yourself that you can play it again and again without making a single exception for any kind of mistake. This is what the writer calls "FIXING THE PIECE." Once he gave a series of recitals before a large university, and every number on the programs had been played twenty times in practice *in succession* without a single error and from memory. The result was that the recitals were given—not merely without mistakes, but without "the fear of making mistakes." No one can play with freedom and artistic effect so long as the fear of making mistakes exists. That indeed is one of the best tests of whether one really knows a piece. The trouble is that so very few students ever have the patience to put themselves through such a drill as has been outlined.

Schools and Colleges

"No Pieces!"

By Beatrice S Krejci

WHY do some teachers delay giving pieces to beginners?

A new pupil came to me from another teacher. The first question she asked was, "Do you give pieces?" I did not understand just what she meant until her mother explained that she had taken lessons nearly two years and had no pieces.

Pieces can be purchased in the very easiest form of music, and can be used from the very beginning. I find that a piece published in sheet music form will be learned more quickly than the same piece in a book.

I think many teachers will find that a simple little melody in sheet music form given in place of technic at times will brighten many lessons and make the long road a little shorter.

Two Lessons

By Daisy E. Faed

BETTY came eagerly into the studio. She loved music. The teacher looked at her and thought, "Here is that clever child, but she drives me crazy with her carelessness." With this mental attitude the lesson began.

"Wrong finger, Betty,"

Then presently,

"Did you see those rests?"

Betty goes on less eagerly, and wonders if she *does* like music after all. But alas! as her mind is debating this point she is brought to earth with an angry exclamation,

"Do you think I am going to repeat 'wrong finger' all afternoon? Such carelessness! Your time is up."

Betty slides off the bench trying bravely to keep the tears back. She goes home, not inspired to do better work, but to dread her next lesson and in the end to worry her parents into letting her give up music.

Another clever little girl who is even more careless than Betty goes to her lessons. Her teacher hears her for a while making slip after slip, and then she says: "Audrey, I want you to look all week for another little girl, and next lesson time I want you both here. Her name is 'Careful' My, wouldn't that be a grand combination, Clever and Careful?" The child's eyes sparkle and she goes home to try a little harder to do things right. When she comes to the next lesson teacher says:

"Well, did you bring that little playmate with you to-day?" And so with a cheerful mind the lesson goes on, not without slips, to be sure. But the time did come very soon when the teacher could say. "Audrey, you two little people are getting so much like twins that I can hardly tell Clever from Careful."

"SUCCESS is a plant with deep roots. It grows underground for twenty years and flowers in a year."—ARTHUR B. ENGLISH.

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TO make milady more beautiful, Nadine has created six toilet preparations. They are Nadine's gifts to lovely women, to meet every toilet requirement.

And the assistance they give milady will enhance her beauty, giving her a delicate rose-petal complexion of bewitching fragrance.

Milady will have a soft, smooth, velvety skin, with just a tint of color, protection from sun and wind, with never a hint of harm, and a delightful charm which will linger in the memory.

Millions of discriminating women have learned the old, old secrets of endearing loveliness from Nadine. And, if you wish, you, too, can learn these secrets.

You can satisfy your Nadine needs at your favorite toilet counter, or by mail from us.

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